

Welcome to...

# Scarlet Street

Volume 191  
Issue 12  
No. 1

IN THIS ISSUE

Sherlock Holmes  
Barnabas Collins  
Superboy  
Jack the Ripper  
Charlie Chan  
Batman and Robin  
Norman Bates  
Frankenstein  
Hercule Poirot



# Scarlet Street

The Magazine of Mystery and Horror

No. 1 Reprint/\$14.95 U.S./\$15.95 Can.

## Scarlet Street

The Magazine of Mystery and Horror

First Anniversary Issue

SUPERMAN'S

Phil Jack Larson

The ADDAMS  
Family

SHERLOCK  
HOLMES  
Jeremy Brett and  
Edward Ithorwick

The House That  
SCREAMED

PERRY  
MASON'S  
Barbara Hale

STAR TREK  
Meets  
Jack the Ripper

THE AVENGERS  
Patrick Macnee

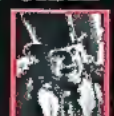


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RETURNS



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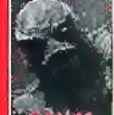
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## Scarlet Street

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LOUIS SCARLETT THE JURY THE BILLING AND

## Scarlet Street

The Magazine of Mystery and Horror

No. 9/Winter 1983/\$15 U.S./\$15.95 Can.



## Scarlet Street

The Magazine of Mystery and Horror



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## Scarlet Street

The Magazine of Mystery and Horror

No. 4/Fall 1981/\$3.95

In This Issue  
Christopher  
LEE  
The Case-Book of  
SHERLOCK  
HOLMES  
ZACHERLEY  
The Return  
of DRACULA  
Gerard "Superboy"  
CHRISTOPHER  
The Criminal  
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Burn Witch,  
BURN  
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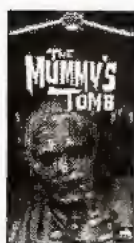




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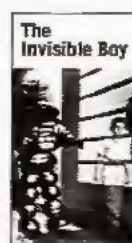
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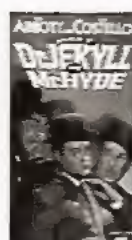


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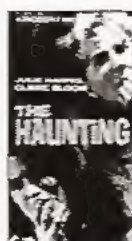
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## Welcome to Scarlet Street!

That's what it said on the original cover of our dark and sinister mag's very first issue (which you'll find reprinted immediately following page 14 of this frightfully special introduction).

That "Welcome to . . ." was important. We wanted readers to feel at home. We wanted them to feel that *Scarlet Street* was not merely a magazine but a place, a state of mind . . . .

The truth is, we wanted a couple of words to fill the top left corner of the cover and correct an imbalance in the design!

Not that you weren't welcome—and not that you aren't still welcome, to each and every issue of *Scarlet Street: The Magazine of Mystery and Horror*.

Enjoy!

*Jessie Hilkey*





# Scarlet Street

The Magazine of Mystery and Horror



It's out  
with the  
old . . .

. . . and out  
with the  
new!  
New!  
NEW!



Scarlet Street #1 (Reprint): Two covers (including the original), a wrap-around History of *Scarlet Street*, plus the original, unaltered text, including *DARK SHADOWS*, *THE HOUND OF THE BASKERVILLES*, *Universal Horror Classics*, *A STUDY IN TERROR*, *PSYCHO IV*, *SUPERBOY*, *THE FLASH*, *FRANKENSTEIN UNBOUND*, *Robin the Boy Wonder*, *THE HOUSE OF USHER*, and more! NOT AVAILABLE IN STORES!

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IV SCARLET STREET

Is *Scarlet Street* worth the price?  
Hey, don't just take our word for it:

Gosh! Wow! Boy, oh boy! *Scarlet Street* has taken a quantum jump into the lead among imagi-movie magazines!

—Forrest J Ackerman

I loved the "spread" on my work and all the nice comments.

—Vincent Price

*Scarlet Street* is a delight!

—George Baxt

It's a really intriguing magazine. I enjoyed every article.

—Jack Larson

Everything about *Scarlet Street* appeals to the perverse lust for lunacy in me. Congratulations on a job well done.

—Rex Reed

Good columns and superior writing mark *Scarlet Street*.

—Baby Boomer Collectibles

Your standards are beautifully high.

—Yvette Vickers

It's really outstanding!

—Robert Bloch

It's truly a terrific magazine! I don't know how you manage to pack so much in one issue. If you can't find something you like in this publication, you might as well give up.

—Neal Barrett, Jr.

*Scarlet Street: The Magazine of Mystery and Horror* is an attractive and entertaining magazine . . .

—Ellen Datlow

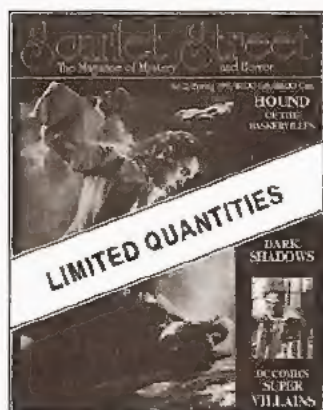
*The Year's Best Fantasy and Horror*

I enjoyed the whole magazine. It is certainly entertaining to look at, and a good solid "read", too. I wish *Scarlet Street* a long, mysterious, and horrific future!

—Elizabeth Shepherd



... and don't forget these **BLISTERING** back issues!



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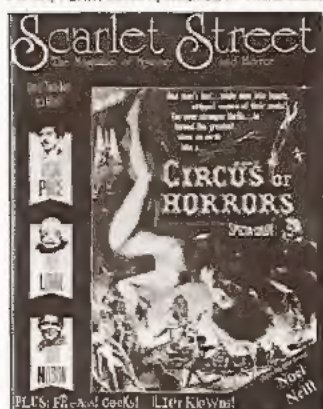
No. 3 (Reprint): THE MAD DOCTOR, DARK SHADOWS, NIGHT OF THE HUNTER, TARZAN, BLACK SUNDAY, THE LODGER, THE DANCING MEN.



No. 4: Christopher Lee, RETURN OF DRACULA, THE LODGER, THE CRUCIFER OF BLOOD, Zachary, Geard Christopher, BURN WITCH BURN.



No. 5: Barbara Hale, Patrick Macnee, Jack Larson, THE HOUSE THAT SCREAMED, Jeremy Brett, Edward Hardwicke, Christopher Lee.



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# "On The Street Where We Live" A Not-So-Brief History of Scarlet Street

by Richard Valley

## The Story on Page One

In a way, we owe it all to Mr. Sherlock Holmes of Baker Street.

In another way, we owe it all (at least we did at the start) to the printers, to the photo and office-supply stores, to friends, to loved ones . . .

One of the questions often asked a *Scarlet Street* interviewee is, "How did you become an actor?" (As a rule, we don't ask this particular question of writers and directors, as it tends only to confuse them.) More often than not, the answer is something along the lines of "I never planned to become an actor" (Tim Considine) or "I just sort of backed into it" (Dabbs Greer) or "I went along with a friend [or relative] who was auditioning and I wound up with the part" (Tommy Kirk)—the latter reply explaining why so many actors have so many estranged friends and relatives.

Well, the answer to the question "How did you start *Scarlet Street*?" is a variation on the above: "We never planned to start *Scarlet Street*. We just sort of backed into it."

And that's where Sherlock Holmes enters the picture.

## Obsession

In the beginning was the word, and the word was written by Sir Arthur Conan Doyle, who begat the immortal creation Sherlock Holmes, who begat the play written by and starring William Gillette, who begat the series of British silent films starring Eille Norwood, who begat the series of sound films starring Arthur Wontner, who begat the series of American films starring Basil Rathbone, who begat the TV shows starring Ronald Howard, Douglas Wilmer, and Peter Cushing, who begat the Granada series starring Jeremy Brett—to which, fittingly, your editor became addicted in 1984. Un-

like Holmes, however, I preferred my addiction undiluted—no seven per-cent of the Granada series for me, thank you very much. My watch cry, like that of the young Frank Sinatra, was "All or nothing at all."

And it looked like I was going to have to settle for nothing at all!

In 1989, MPI Home Video acquired the rights to release Granada's Sherlock Holmes series on video. (Several years earlier, Simon and Schuster had offered six episodes on tape, including the initial program, *A SCANDAL IN BOHEMIA*.) On the day the tapes hit the stores, I eagerly grabbed four of my favorite shows, slapped my hard-earned cash down on the counter, and hurried home for an evening of Holmes.

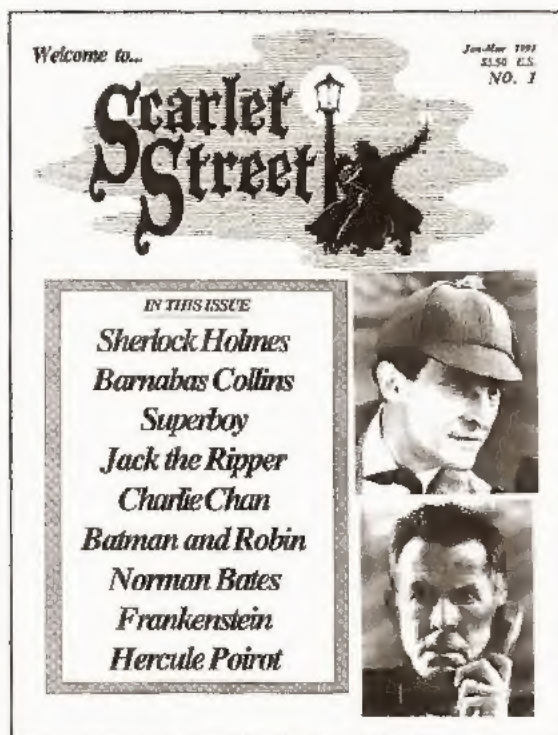
Barely 10 minutes into *THE RED-HEADED LEAGUE*, I realized that something was wrong. Specifically, something was missing: a short scene, not more than several lines of dialogue. It wasn't much, granted, but it wasn't where it was supposed to be—and that simply would not do.

Whoever heard of shows being released on video in shorter versions than the originals?

MPI hadn't, that's for sure, and they insisted, when I phoned, that the shows were the complete master tapes as rendered unto them by Granada.

Granada hadn't, either, and they insisted that the shows were complete and unabridged.

But I knew better. In fact, fanatic that I was, I'd spent several hours documenting the cuts and deletions in each of the videos. They amounted to not less than three and sometimes as many as six minutes of every show. Still, much like Una O'Connor's Minnie after her brief encounter with the Frankenstein Monster near the smouldering remains of the old mill, no one believed me!





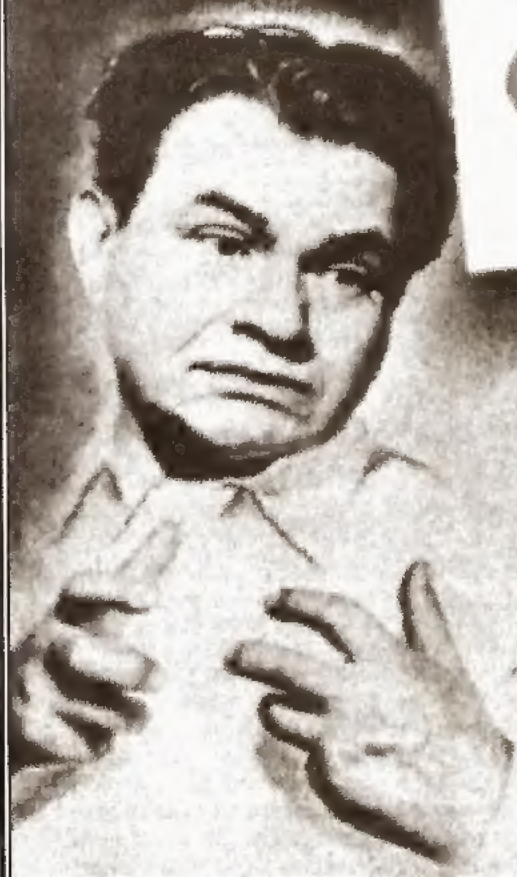
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a FRITZ LANG Production

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with DAN DURYEA

The things she  
does to men  
can only end  
in *Murder!*



*The sensational stars  
and director of "Woman  
in the Window"...in the  
screen's greatest story  
of **SUSPENSE!***

*"Hello... Lazylegs!"*



A DIANA PRODUCTION  
Produced and Directed by  
FRITZ LANG





When MPI Home Video released a series of Sherlock Holmes videos, it became "The Adventure of the Missing Scenes". Through no fault of their own, MPI released edited versions of the shows, and such episodes as **THE RED-HEADED LEAGUE** (LEFT, with Jeremy Brett, David Burke, and Roger Hammond) and **THE FINAL PROBLEM** (RIGHT, with Brett and Eric Porter) were missing some crucial elements.

Like Minnie's, my initial reaction was "Let them all be murdered in their beds"—but then I hit on a more practical (if less gruesome) solution. My enthusiasm for the Granada series had resulted in a newsletter—really, a dinky little thing—distributed among a small circle of friends. (After a particularly frustrating encounter with a Broadway producer, I was toying with the idea of setting aside playwrighting and doing some magazine work, and I thought the newsletter would give me a feel for the form.) If neither MPI nor Granada were willing to pay heed to one lone voice crying in the wilderness, I reasoned, perhaps they'd lend an ear to the president of the society "Holmes on Film", dedicated publishers of *The Mystery Newsletter*—especially if said newsletter was going to contain a warning to its many, many readers not to purchase the butchered videos.

Only three things were missing before the plan could be put into action: many, many readers; the society Holmes on Film; and the society's president.

That's where Jessie Lilley enters the picture.

#### Flashback

Actually, Jessie had entered the picture back in 1980, when I was the house manager of the Playhouse on the Mall in Paramus, New Jersey.

The Playhouse was a legit house, which means that it was an Equity-licensed theater in which live (if not always lively) performances took place. The theater had opened in 1962 under the producership of Robert Ludlum, who left after a few years to become the bestselling author of such thrillers as *The Holcroft Covenant*, *The Icarus Agenda*, and *The Bourne Identity*.

VIII SCARLET STREET

The Playhouse even had its traditional theater ghost, in our case a "name" spook: Frank Lovejoy (of *HOUSE OF WAX* fame), who had suffered a heart attack backstage, died on the way to the hospital, and kept returning, so it was said, to finish the run! (I'm not saying I believe, mind you, but I actually saw the light board turn itself off one midnight, plunging the theater into a very unnerving darkness.)

By the time I was hired in 1975, Ludlum was gone and the Playhouse had entered the long, gradual decline that finally doomed it to extinction in 1985. Still, there was a dance in the ol' dame yet, and over the next five years I got to meet (and occasionally establish friend- and acquaintanceships with) Bette Midler, Ann Miller, Joan Bennett, Maxene Andrews (with whom I sang "Aurora" from *HOLD THAT GHOST* on the ride back to her hotel), Lana Turner, George Jessel, The Ink Spots, Gale Sondergaard (who happily reminisced about her days as film-dom's *SPIDER WOMAN*), Robert Goulet, Broderick Crawford, Margaret Whiting, Christopher Hewitt, Colleen Dewhurst, Eve Arden, Bob and Ray, John Lithgow, Kathryn Grant, Cyd Charisse, Tony Martin, Dina Merrill (in a Broadway-bound production of *ANGEL STREET*, the basis for the film *GASLIGHT*), Vivian Blaine, John Raitt, Cesar Romero, Martha Raye, Hans Conreid, Jerry Stiller and Ann Meara, Sandy Dennis, William Shatner (who may have been tops at star trekking, but couldn't find his way from dressing room to stage without a navigator), Lillian Roth, Jack Gilford, Jane Kean, Alan Alda, Hildegard, Gene Nelson, Kurt Kazner, Joey Faye, Tony Tanner, Arlene Francis, Vivian Vance, Dodie Goodman, Patrick Macnee, Jordan Christopher, Pat Suzuki, Dorothy Collins, Yvette



# Scarlet Street Hits the Airwaves

Boy meets Girl! Girl meets Monster! Boy loses Girl! Boy meets Monster! That's what happened when *Scarlet Street* went on the air in 1993 with its very first television commercial. The action showed a personable and attractive young couple enjoying what the Girl hoped would be a romantic evening at home. Unfortunately, the Boy had a vintage horror movie on the tube and a copy of *Scarlet Street* in his hands. Suddenly, the TV-movie Monster, who had just been brought to life by—what else?—a Mad Doctor, reached out of the television and plucked the Girl from the sofa. The next thing she knew she was strapped to an operating table as the Doc and his creepy creation leered over her. Stunned, the Boy dropped *Scarlet Street* and stood staring at the TV screen—but did the Monster “reach out and touch” him, too? Not from TV Land, he didn't! No, the fiend yanked our hero into the very pages of *Scarlet Street*—where, strapped to the table, he screamed for his life as the Monster, the Mad Doctor, and the Girl leered over him!

The commercial starred actress Susanna Hobrath and coverboy Joe Pallister—who admitted, after he'd been cast, that he was *Playgirl's* 1993 Man of the Year. (Joe, who is one hell of a talented actor, doesn't like to trade on his celebrity in order to get parts.) Richard Scrivani, familiar to regular *Scarlet Streeters* for his articles on television horror hosts, played the monster, and the makeup artistry was provided by SATURDAY NIGHT LIVE's Mike Thomas—who also doubled as the Mad Doctor.

Director Paul Scrabo (P. S. Productions) was instrumental in restoring missing scenes to the video of 1963's *IT'S A MAD, MAD, MAD, MAD WORLD*. His wife George Ann handled the lighting. (She's a veteran of *THE TODAY SHOW* and *DONAHUE*.)

The *Scarlet Street* commercial has played on TNT's *MONSTER VISION* and during a Sci-Fi Channel showing of *I WAS A TEENAGE FRANKENSTEIN* (1957), and was prominently featured when *Scarlet Street* sponsored Dr. Speculo's *TALES FROM 6 FEET UNDER* on WCTV in Tallahassee, Florida.

If you drop by our table at a convention, ask to see the *Scarlet Street* commercial!

CLOCKWISE FROM TOP LEFT: *Scarlet Street* scribe (and occasional actor) Richard Scrivani reflects on his monster-ous new face, makeup wizard Mike Thomas transforms himself into a Mad Doctor, *Playgirl* centerfold (and 1993 Man of the Year) Joe Pallister is strapped for a little cash, publisher Jessie Lilley is delighted to find actress Susanna Hobrath reading her favorite magazine, Joe prepares to film one of the *Scarlet Street* commercial's clever special effects, and the monster (that's Richard Scrivani's hand) finds a new way to neck with the girl of his dreams.



Photos this page by Elinor Bernstein



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### Here's the lineup!

#### SCIENCE FICTION

**UNNATURAL** (1952) Eric Von Stroheim, Hildegarde Neil. A fascinating story of a brilliant, yet evil scientist who creates a female talia via artificial insemination. From 35mm. 1/15/94 \$131

**BELA LUGOSI MEETS A BROOKLYN GORILLA** (1953) Bela Lugosi, Duke Mitchell, Sammy Petrillo. One of the great 'buddies' of all time with Bela turning people into gorillas. Upgraded from a nice 16mm original. 5/16/93 \$130

**BEYOND THE CURTAIN OF SPACE** (1953) aka **BEYOND THE MOON** Richard Crane, Robert Lyden, Scotty Beckett. The first Roddy Jones and the Space Rangers adventure. Upgraded from a good looking 16mm original. 12/17/93 \$125

**DEVIL GIRL FROM MARS** (1954) Hazel Court, Hugh McDermott. A ruthless female alien and her giant robot land in the English countryside, terrorizing the local citizenry. From a stunning 16mm original print. 7/1/93 \$133

**BRIDE OF THE MONSTER** (1955) Bela Lugosi, Tor Johnson. Directed by Ed Wood. One of the great 'buddies' of all time. Bela's a mad scientist conducting atomic experiments in a spooky old house by a swamp that harbors a monster octopus. From a stunning 35mm print. 1/25/94 \$138

**GIANT FROM THE UNKNOWN** (1957) Ed Kemmer, Morris Ankrum, Bob Steele. A scientific expedition stumbles upon a giant, perfectly preserved conquistador who's brought back to life by a bolt of lightning. Upgraded from 16mm with a nice clean audio track. 12/16/93 \$150

**QUATERMASS 2** (1967) Brian Donlevy, Sidney James. A space scientist stumbles upon a secret plant in the English countryside that's filled with invading aliens. A classic. Upgraded from an original 35mm print. 9/1/93 \$132

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**AMAZING TRANSPARENT MAN** (1959) Douglas Kennedy, Marguerite Chapman. A madman uses an atomic invisibility device to lure a gangster into a transparent uranium trailer. Great drive-in fun! Upgraded from a gorgeous 16mm original. 1/15/94 \$154

**MISSILE TO THE MOON** (1959) Richard Travis, Gary Clarke. Two teenage hoodlums stowaway aboard a rocket, bound for the moon! From a beautiful, uncut 35mm print. 7/8/93 \$105

### TEENAGERS FROM OUTER SPACE

They blast the flesh of humanity!

**TEENAGERS FROM OUTER SPACE** (1959) David Love, Devin Anderson. A flying saucer filled with ray gun wielding teenage aliens lets loose a giant, lobster-like monster upon the Earth. From a stunning 16mm original print. 1/13/92 \$152

**THE HEAD** (1959) Horst Frank, Michel Simon. A must see curiosity! A serum which keeps severed portions of the human body alive is used by a mad doctor on his own inventors decapitated head. 12/15/93 \$167

**THE WASP WOMAN** (1959) Susan Cabot, Barbara Morris. A Roger Corman goodie. An eccentric scientist turns the head of a cosmetics firm into a murdering, wasp-like monster. From a mint 16mm original print. 9/3/93 \$151

**LAST WOMAN ON EARTH** (1960) Anthony Carbone, Betsy Jones Moreland. Roger Corman's sci-fi drama about the three surviving members of a world holocaust. Recently upgraded from a 35mm color print. 10/1/93 \$162

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SEE! THE ATTACK BY THE FOUR PEOPLE!

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### HORROR

**VAMPIRE** (1932) Julian West, Harriet Gerrard. The use of light, shadow, and camera angles are translated into a pureness of horror in this classic vampire-in-a-castle tale. Not actually an upgrade, but a new release of the 65 minute English subtitled version which was previously unavailable. H198

**JUGGERNAUT** (1936) Boris Karloff, Joan Wyndham. Boris plots with a greedy woman to slowly poison her rich husband, much better definition and overall video quality in this beautiful upgrade from 16mm. 1/15/94 \$102

**FACE AT THE WINDOW** (1939) Tod Slaughter, John Warwick. If you've never seen a Slaughter film, this is the one to start with. There's a monster, a mad killer, and a crazed scientist experimenting with reanimation. From 16mm. 1/15/94 \$107

**BLUEBEARD** (1944) John Carradine, Jean Parker. Probably Carradine's best performance in a horror film as he plays a mad killer on the loose in Paris. Upgraded from a nice, original 16mm print. 12/15/93 \$103

**AMAZING MR. X** (1948) Turhan Bey, Lynn Bari. A highly understated, atmospheric chiller about a phony mystic and the ghost of a woman's dead husband. From a beautiful 16mm print. 1/15/94 \$102

**VAMPIRE OVER LONDON** (1951) Bela Lugosi, Arthur Lucan. Kind of a dopey British comedy, but definitely one of Bela's best performances. Upgraded from a nice 16mm original. 1/30/94 \$129

**DEVIL'S PARTNER** (1958) Ed Nelson, Richard Crane, Edgar Buchanan. A nifty and very under appreciated little '58 shocker about a dry, dusty southwest town that's prey to witchcraft and murder. Upgraded from a stunning 16mm original print. 12/30/93 \$134

**HORROR CHAMBER OF DR. FAUSTUS** (1958) Pierre Brasseur, Edith Scott. An all time horror classic! A mad scientist tries to restore his daughter's hideous face by using skin from the faces of other young girls. Upgraded from 16mm. 1/30/94 \$104



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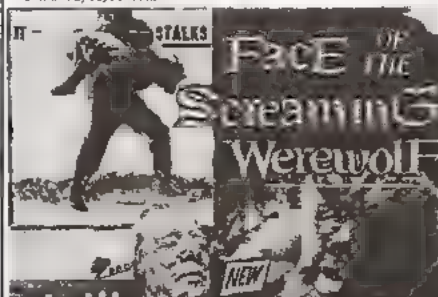


**FRIGHT** (1956) aka **SPELL OF THE HYPNOTIST** Eric Fleming, Nancy Malone. A weird, hypnotic story about a young woman and a ruthless killer who turn out to be reincarnations of ancient lovers. Intriguing. Upgraded from a nice 16mm original print. 12/30/93 H035

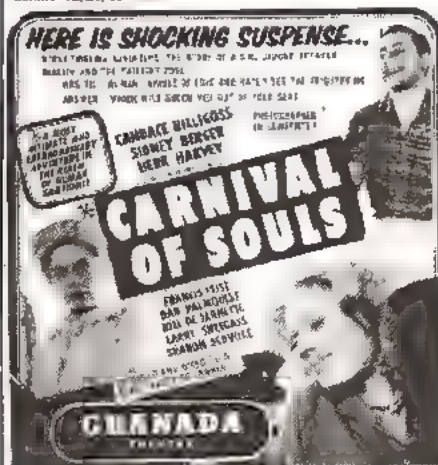
**EYES WITHOUT A FACE** (1959) The longer subtitled, French language version of the above film. From a stunning 16mm print. 11/7/93 H045

**HORROR HOTEL** (1960) Christopher Lee, Bette St. John. One of the best British horror films ever made. Lee plays a member of a grisly, New England witch's coven that partakes in human sacrifice. A slight upgrade from a gorgeous 16mm print. 1/15/94 H130

**TORMENTED** (1960) Richard Carlson, Julie Redding. Lovable Bert I. Gordon schlock about a pianist who's haunted by the ghostly head of his dead ex-girlfriend. Upgraded from a much brighter 16mm. 10/15/93 H155



**FACE OF THE SCREAMING WEREWOLF** (1958) Lon Chaney Jr. A Jerry Warren Mexican import. Not much of a movie, really, but Lon has some outstanding scenes as a werewolf, including a dynamic transformation scene in front of a lab window. From 35mm. 12/24/93 H123



**CARNIVAL OF SOULS** (1962) Candace Hilligoss, Sidney Berger. One of the finest examples of lowbudget film making at its best. The only survivor of a wacky car wreck is haunted by a ghostly personage. A chilling organ music score. From an uncut 16mm print. 1/7/93 H055

**RING OF TERROR** (1962) George Mather, Austin Green. A medical student meets up with horror when he sneaks into a crypt to steal a ring off a corpse's finger. From 16mm. 1/20/94 H048

**SLAUGHTER OF THE VAMPIRES** (1962) Walter Brandt, Dieter Eppler. Bloodsuckers search for new victims while a "Van Helsing" type remains in hot pursuit. Upgraded from 16mm. 11/15/93 H070

**BLOODTHIRSTY** (1965) Robert Winston, Yvonne Nelson. An obscure "monster movie" about a strange woman who retains her youth via ritual killings. A cool looking monster is featured. Upgraded from 35mm. 4/1/93 H164

**GHOSTS OF HANLEY HOUSE** (1968) Barbara Chase, Wilkie De Maria. A Texas made b&w thriller about a series of murders committed in a haunted house. A nice upgrade from 16mm. 1/15/94 H091

**FURY OF THE WOLFMAN** (1970) Paul Naschy, Perla Cristal. Another of Paul's many performances as a werewolf. From a beautiful color 16mm print. 1/20/94 H092

**VENGEANCE OF THE ZOMBIES** (1972) Paul Naschy, Vic Winner. This is one of the more gruesome of Paul's films, featuring all kinds of weird and graphic zombie rites. 1/30/94 H095

**SAGA OF THE GRACULAS** (1972) Tina Sani, Tony Isbert. The last heir to the Dracula family arrives at the castle of the infamous count. Definitely rated "R". Upgraded from a nice 16mm color print. 1/30/94 H097

**CURSE OF THE DEVIL** (1973) Paul Naschy, Faye Falcon. Paul is cursed with lycanthropy by an ancient witch whom his ancestor killed. Letterboxed in scope. From a beautiful 35mm print. 4/1/93 H149



**VAMPIRES NIGHT ORGY** (1973) aka **ORGY OF THE VAMPIRES** Jack Taylor. A bus load of tourists find themselves in a vampire infested village. Previously edited nudity scenes have been restored from a 35mm color print. 1/30/94 H119

**IT HAPPENED AT NIGHTMARE INN** (1973) aka **NIGHTMARE HOTEL** Judy Geeson, Victor Alcazar. This chilling, Spanish horror film has now been upgraded from a nice 16mm original print which contains nearly 7 minutes more footage than our previous video master. 12/21/93 H150

## SWORD AND SANDAL

**GIANTS OF THESSALY** (1960) Roland Carey, Ziva Rodann. Another retelling of the classic story of Jason and the golden fleece. Upgraded from a 16mm color print. 1/10/93 SS01



**SON OF SAMSON** Mark Forest, Chelo Alonso. Samson's son, Maciste, shows up in Egypt where he leads a revolt against an evil queen. Letterboxed in scope. From a stunning, technicolor 16mm print. 9/1/93 SS04

**MOLE MEN AGAINST THE SON OF HERCULES** (1961) Mark Forest. Maciste battles to save his people from a race of weird, underground albinos. Upgraded from a color 16mm print. 12/30/93 SS05

**LION OF THESS** (1964) Mark Forest, Yvonne Furneaux. An exciting adventure epic about the legendary Helen of Troy. A top notch sword and sandal opus with a literate script. Upgraded from 16mm. 12/29/93 SS48

**TOWER OF SCREAMING VIRGINS** (1971) Terry Torday, Jean Pad. A cruel French courtesan takes many lovers for herself. After she seduces her lust, she has them disposed of. Rated "R" From a spectacular 35mm print. 5/1/93 H137

## JUNGLE THRILLS

**TARZAN'S REVENGE** (1938) Glenn Morris, Eleanor Holmes. This Tarzan adventure has been available from many different video companies, but you've probably never seen it in such fine quality. From a gorgeous 16mm original print. 5/25/93 J017

**LAW OF THE JUNGLE** (1942) John King, Arline Judge, Mantel Moreland. A fugitive from justice and an outlaw scientist pursued through the jungle by Nazis. Upgraded from a dynamic 16mm original print. 9/24/93 J020

**SABAKA** 1953 aka **THE HIKIMU** Boris Karloff, Victor Jory. A Jewish color adventure about a man who becomes involved with a strange cult that worships a wind fire demon. From a technicolor 16mm print. 12/20/93 K013

**TARZAN AND THE TRAPPERS** (1958) Gordon Scott, Lesley Bradley. Tarzan battles with trapper attempting to fool a fabulous, lost city in the jungle. Upgraded from 16mm. 12/29/93 J032

## MYSTERY-SUSPENSE-FILM NOIR

**UNEASY TERMS** (1948) Michael Rennie, Moira Lister. A superb British mystery about a detective who becomes mixed up in murder and blackmail. A great film. Upgraded from 16mm. 1/5/94 B065

**THE JUMPING MAN** (1953) Lloyd Bridges, Moira Lister. An ex-G.I. finds his sweetheart mixed up with murder and an espionage plot. Upgraded from 16mm. 1/20/94 M103

**POSTMARK FOR DANGER** (1956) Terry Moore, Robert Beatty. Scotland Yard steps in when a journalist in a car crash, but the woman thought to have been with him is found alive. Upgraded from 16mm. 1/5/94 M125

## FORGOTTEN HORRORS

**A SHOT IN THE DARK** (1935) Charles Staroff, Edward Van Sloan. This excellent poverty row mystery features a murderer with a mysterious murder weapon. Upgraded from 16mm. 12/1/93 FH26

**THE DARK HOUR** (1936) Ray Walker, Irene Ware. A murder yarn which finds its characters and suspects gathered in a big, dark house. From 16mm. 1/10/94 FH30

**THE STAR PACKER** (1934) John Wayne, Verna Hillie. A young girl's father is murdered by a mysterious band known as "The Shadow". She arrives at his ranch to find it inhabited by ghosts. From 16mm. 12/23/93 FH39

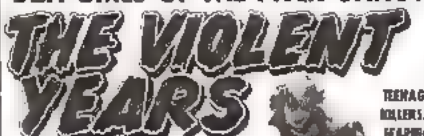
## FANTASY

**BEYOND TOMORROW** (1940) Richard Carlson, Jean Parker. Three spirits decide to return to earth in order to help out a romantic young couple that needs help. Upgraded from 16mm. 12/30/93 F001

**SANTA CLAUS CONQUERS THE MARTIANS** (1964) John Carr, Pie Zadora. So bad it's wonderful. Martians kidnap Santa so he can help brighten the lives of deprived Martian children. From a nice color 16mm print. 12/22/93 S044

## JUVENILE SCHLOCK

### GUN GIRLS OF THE PACK GANG!



**THE VIOLENT YEARS** (1956) Jean Moorhead, B&Ders Weeks. Ed Wood wrote this hilarious screenplay about a gang of "bad" girls that hold up gas stations and molest young men. Upgraded from the most beautiful 35mm print you'll ever see. The absolute best on the market. Stunning! 1/11/93 J004

**THE CHOPPERS** (1961) Arch Hall, Jr., Marianne Gaba. Terrific drive-in schlock about a gang of car strippers who try to keep one step ahead of the law. Gaba's a 20 on a scale of 1 to 10. Upgraded from 35mm. 5/1/93 JS11

**NAKED YOUTH** (1961) aka **WILD YOUTH** Robert Arthur, Robert Hutton, Carol Ohmart. A wild pack of kids unwittingly come into possession of a boy doll filled with high grade heroin. Ohmart is terrific as a female addict. Upgraded from 16mm. 12/30/93 JS19

**WILD ONES ON WHEELS** (1962) Françoise York, Robert Blair, Ray Dennis Steckler. A sportscar gang murders an ex-con and forces his wife to locate \$240,000 had had buried in the desert. Upgraded from a beautiful 16mm original print. 4/1/93 JS20

THRILL GIRLS OF THE HIGHWAY. I!

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Mimieux (looking much better in her nude body stocking than Shatner looked in his), and Shelley Winters.

Along the way I gathered a lifetime supply of theater anecdotes, the sort of stuff that used to turn up as "blind items" in gossip columns. For example:

Who was the staggering singer who wouldn't rehearse till he was handed a daily bottle of Scotch? Who was the TV star who, like the actor in *THE COUNTRY GIRL*, delegated his steel-jawed wife to do all his dirty work? Who was the British actor/director/octopus who couldn't keep his hands off the male staff members (or the male staff's members)? Whose Runyonesque husband ran straight to the race track with the box office receipts every Saturday night? What hefty star in dire need of a girdle insisted that a store stay open after hours so that she could shop in private—then never showed up? (And after they'd gone and widened the door!) Who was the washed-up vaudevillian who saw a Commie under every bed and stuck his hands under every



LEFT: A Playhouse on the Mall playbill featuring Ann Corio. BELOW LEFT: Michael Mehelich, Daniel Berkey, Fred Goudy, Kathleen Crepeau, Douglas Blackstone, and Elizabeth Rohm in Richard Valley's *A PIECE OF CAKE*. BELOW RIGHT: Jeff Barneson went from Valley's *PLAY BY PLAY* to a featured role in the popular *VAMPIRE LESBIANS OF SODOM*.

chorus girls' dress? Who was the glamorous, surprisingly sweet-natured beauty who, frightened to death of appearing on stage, needed a stiff shot of vodka before each and every entrance? (When the final curtain fell, she usually went with it!)

Corner me at a convention some day, and I'll fill in the blanks.

### The Naked and the Dead

I managed the house for two productions of *HAIR* and one of *OH! CALCUTTA* during the "glory days" of on-stage nudity. (Not the sort of thing one expects to find in a suburban shopping mall—more's the pity.)

I also spent a season or two "in burlesque" when legendary stripper Ann Corio took the reins at the Playhouse. (Ann was still taking it off when most women should have been putting it on!)

Those were great days, shared with a number of co-workers who are, by now, familiar names to anyone who reads *Scarlet Street's* masthead: Sally Jane Gellert, Elinor Bernstein, Angie Pappas . . .

By 1980, a local theater troupe had taken over the Playhouse and the days of the "star package"—traveling shows in which celebrities toured the land—were gone





Although Equity, we were now just a small step up from community theater, and I was finding it difficult to get ushers to work the house. (The new company had the quaint notion that ushers were not deserving of such minor niceties as pay.)

Jessie Lilley remembers: "I came to the Playhouse as a favor to Chuck Herfurth, who was the artistic director of Center Stage. He'd moved the company from Englewood, New Jersey, to Paramus and was very short-staffed. He called and asked if I would volunteer some time to help get people seated. I agreed, though I didn't much feel like doing it; my mother had just died, and I was more than a little depressed. Well, I was sitting in the back of the box office talking to Chuck, and this frazzled guy in a dark suit walked in and fiddled with the house lights. Chuck said, 'This is Richard Valley, the house manager. Rich, this is Jessie Marie from our Englewood group.' Richard turned and looked at me and mumbled, 'Hi.' And Chuck said, 'She's gonna usher tonight,' and Richard brightened up and said, 'Grab some programs and find an aisle'—and that's how we met!"

### This Way, Please

Within a month, the usher and I were running the whole shebang—the box office (dubbed "The House of Pain"), the concession, everything but backstage. We formed a unique partnership that got things done. (I'm the idea man; Jessie's the one who sweats bullets making the idea a reality.) A few more future *Scarlet Street* staffers joined the gang, including usher Tom Amorosi and actor Kevin Shinnick. (In *THE GAZEBO*, Kevin played a murder victim and had to remain absolutely immobile onstage—even though he'd fallen rather painfully on a swizzle stick!) But Center Stage's days were numbered . . .

Jessie: "It was opening night of what must have been their 10th production of JACQUES BREL; it was a big opening, as I recall, and some of the invited guests were in the lobby with the cast and crew, and one of the actors was making a congratulatory speech. I was standing with Richard and Tom and an usher named Bob Diorio. Well, the actor reached a very dramatic point and, praising Center Stage, proclaimed, 'We're riding the crest of the wave'—and Bob made a nose-dive gesture and whispered, 'And you know where you go from there, don't you?' For those of us who didn't think too highly of the company, it pretty much put the icing on the cake!"

Speaking of cake, during the last gasps of the Playhouse, one of its most successful productions turned out to be a "sparkling farce", an "improbable and mad romp", a "fluffy little show" "infused with more innuendos and double entendres than an entire Mae West film festival" (hey, that's what the critics said) called *A PIECE OF CAKE*, written by Richard Valley and produced by Jessie Marie and Tom Amorosi. (Tom had—and has to this day—the enviable task of keeping Jessie and me from killing each other when things hit a snag.) The show was a big hit (okay, okay; so one critic said it was "half baked"), but, more importantly, it was our first clue that, working together, we could bring a project successfully from concept to fruition.

In 1985, the Playhouse on the Mall was gutted and became a clothing store, and the gang found themselves in those jobs that theater people always take when there's no theater work available: waitress, salesperson, book-keeper, telephone solicitor, secretary . . .

In 1989, another one of my comedies—a period farce called *CHANGE PARTNERS*—caught the interest of John

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MUMMY'S HAND  
MUMMY'S TOMB  
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MORGUE  
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CURSE OF THE FLY '65 B. Donlevy  
MR. SARDONICUS uncut with voting  
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ATTACK OF THE PUPPET PEOPLE J. Agar  
THE PROJECTED MAN '67 color  
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THE BLACK SCORPION '57 Denning  
ALLIGATOR PEOPLE Letterboxed version  
THE WEREWOLF '56 S. Ritch  
VOODOO WOMAN '57 M. English  
THE GIANT BEHEMOTH '56 G. Evans  
ABOMINABLE SNOWMAN '57 F. Tucker  
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THE OLD DARK HOUSE '32 Karloff  
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SECRET OF THE BLUE ROOM '33 Atwill  
SHE restored 102 min. '33 H. Gahgan  
VAMPIRE uncut '33  
MURDERS IN THE ZOO '33 Atwill  
WHITE ZOMBIE uncut '33 Lugosi  
THE MONSTER WALKS '32 R. Lease  
NIGHT OF TERROR '33 Lugosi  
THE SPHINX '33 Atwill  
THE GHOUL orig. print '33 Karloff  
THE EVIL MIND '33 C. Rains  
MYSTERIOUS MR. WONG '35 Lugosi  
THE BLACK ROOM '35 Karloff  
MAN WHO LIVED AGAIN '36 Karloff  
THE PHANTOM SHIP '36 Lugosi  
SHADOW OF CHINATOWN '36 Lugosi  
NIGHT KEY '37 Karloff  
MAN WITH NINE LIVES '39 Karloff  
CAT & THE CANARY '39 B. Hope

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TARGET EARTH '54 Denning  
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LAND UNKNOWN scope '57 J. Mahoney  
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CALTIKI THE IMMORTAL MONSTER  
BEAST OF HOLLOW MOUNTAIN color  
WORLD WITHOUT END '56 Marlowe  
QUATERMASS EXPERIMENT '56 Donlevy  
4 SKULLS OF JONATHAN DRAKE 1958  
BEAST WITH A MILLION EYES  
CAPE CANAVERAL MONSTERS 1958  
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ATTACK OF THE CRAB MONSTERS 1957  
MONSTER THAT CHALLENGED THE WORLD  
CURSE OF THE FACELESS MAN 1958  
THE CRAWLING EYE '57 F. Tucker  
THE VAMPIRE '57 J. Beal  
THE BLACK SLEEP '56 Rathbone  
BLOOD CREATURE '58 Lederer  
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COSMIC MONSTERS '58 F. Tucker  
PLAN 9 FROM OUTER SPACE Lugosi

**The 1940's:**  
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BOOGY MAN WILL GET YOU Karloff  
BEAST WITH FIVE FINGERS Lorre  
FACE OF MARBLE '46 Carradine  
CAPTIVE WILD WOMAN '43 Carradine  
UNKNOWN ISLAND color '46 P. Denning  
THE MAD DOCTOR '40 Rathbone  
YOU'LL FIND OUT '40 Karloff  
BLACK FRIDAY '40 Karloff  
THE DEVIL COMMANDS '41 Karloff  
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MAN-MADE MONSTER '4 Chaney  
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*Welcome to...*

*Jan-Mar 1991*

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*NO. 1*

# Scarlet Street



## IN THIS ISSUE

*Sherlock Holmes*

*Barnabas Collins*

*Superboy*

*Jack the Ripper*

*Charlie Chan*

*Batman and Robin*

*Norman Bates*

*Frankenstein*

*Hercule Poirot*





# Frankly Scarlet...



*Joan Bennett - February 1920 - December 1990*  
*Our Scarlet Lady*

*In 1945...*

...director Fritz Lang gathered together the cast of 1944's **WOMAN IN THE WINDOW** and made another film noir classic for an increasingly cynical American public. The cast included Edward G. Robinson, Joan Bennett, and Dan Duryea. The film was called **SCARLET STREET**, and *Scarlet Street* is the new title of what was formerly *The Mystery Newsletter*.

How does a newsletter, originally devoted exclusively to the films of Mr. Sherlock Holmes, acquire the name of a dark fable of the 40s in its transition to magazine status? Simple, really. All it requires is a list of all the Sherlock Holmes associations that spring feverishly to mind. The first, naturally, should be Baker Street; the second, with any luck, will be *A Study in Scarlet*. Providing you don't want to name your magazine *Baker Study*, you have your new title, one that subtly points to your founding inspiration, but paves the way for the countless *Highways and Byways of Mystery and Horror* that *Scarlet Street* will surely explore.

Perry Mason, Hercule Poirot, Barnabas Collins, and Norman Bates are among this *Street's* residents. Future issues will take us to the homes of Nick and Nora Charles, Charlie Chan, and Philip Marlowe. Miss Marple will pay us a visit from St. Mary Mead, and Count Dracula may wing in from Transylvania.

We'll drop in on Nero Wolfe at his West 34th Street brownstone, and trek to darkest Africa to explore lost civilizations with Tarzan the Ape Man and She Who Must Be Obeyed.

Sadly, the last remaining star of Fritz Lang's **SCARLET STREET** died shortly before this issue went to press, casting a Dark Shadow on the otherwise happy (if murderous) proceedings. With that in mind, we at *Scarlet Street* dedicate our premiere issue to the one and only Woman in the Window: Joan Bennett.

Richard  
Alley



# From The Pub

In past months, many people have helped get this publication off the ground.


I have determined to take the time and space to thank a few people for their various efforts.

Jaffer Ali, Anisa Allen, John Barkley, Jenny Baranette, Elinor Bernstein, Jill Clavitt, Joe Cozzi, Trecia Davis, Paul M. Evans, Harold G. Grant, Rose Levy, Ellen Morgenstern, David Stoner, and Martha Thomases.

Of course the list could go on and on. But there is not enough room in this one column. You all know who you are.

Welcome to *Scarlet Street*, and may its residents give you hours of enjoyment. Thank you for all the little and not so little things you've done to make it a success.

Sincerely,



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This is a REPRINT of Issue No. 1 of *Scarlet Street, the Magazine of Mystery and Horror*.

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# Scarlet Letters

Dear Editors:

I really enjoyed your latest issue, especially the article on Jeremy Brett as Sherlock Holmes. I also enjoyed Part One of "Hounded By Holmes".

I was wondering if there will be more Sherlock Holmes shows with Jeremy Brett?

Looking forward to your next issue...  
Sincerely,

EB

Dear EB:

Thanks for the kind words. See our Baker Street Regular column in this issue for a Jeremy Brett update. We also like the "Hound" series; so much so that we have reprinted Part One along with Part Two in this issue to "premiere" our new format.

Dear Newsletter:

I can't tell you how much I'm enjoying the mini-reviews of the Sherlock Holmes shows from MYSTERY! You've brought back fond memories of the shows I've seen, and whetted my appetite for the shows I've missed. Are all the episodes available on video? I'd like to add them to my collection of Basil Rathbone Holmes tapes.  
Sincerely,

C. Nathan

Dear C:

Yes, all the episodes are available on video. You can order them through the ad on our back cover. We highly recommend them to anyone who enjoys the series.

Dear People:

Good luck on your plans on expanding your fine newsletter to a full fledged magazine. Yours,



A. Tibbit  
Englewood, NJ

Dear A:

Thanks.

Dear Mystery News Staff:

Thank you for the latest copy of your newsletter. The drawings and articles were quite entertaining. I look forward to your next issue eagerly. Will you continue to use original artwork, or go to only photos?

D. Scott  
NYC

Dear D:

Glad you liked it. We have the capacity to use photos now, so there will be quite a few, but rest assured: as long as there's breath in the Art Editor's body, original artwork will be a staple of Scarlet Street.

We welcome your letters. If you have questions or comments, feel free to write to the publisher. Our address is:

SCARLET STREET  
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# Music To Suck Blood By...



*The Dracula Suite combines James Bernard's themes from HORROR OF DRACULA and DRACULA, PRINCE OF DARKNESS to stunning effect.*

At long last fans of Hammer Films horror hits have a recording all their own! London's Silva Screen Records recently released **MUSIC FROM THE HAMMER FILMS**, a newly-recorded compilation of lush, gothic melodies from **HORROR OF DRACULA**, **HANDS OF THE RIPPER**, and **VAMPIRE CIRCUS**, among others.

Silva Screen executive David Stoner was kind enough to respond to editor Richard Valley's letter of praise for the recording and was kinder still when we asked for permission to print his reply (which follows).

Dear Richard,

Thank you for your kind letter. It is one of many we have received about this recording. The Hammer films have always been special to me, and so being able to utilize the resources of Silva Screen to make the album was an experience to remember.

Thank you also for your suggestions for a follow-up. I am interested to know what other Hammer fans want to hear. We have no immediate plans to do a follow-up but we anticipate that there certainly will be one at some point. Hammer, themselves, have expressed an interest in getting involved in a second one, and I know [Music Supervisor] Philip Martell has made plans for another seven or eight volumes! There have been numerous suggestions regarding the contents of Volume Two, and James Bernard is very keen to do reworkings of some of his scores (I'm pleased you highlighted **TASTE THE BLOOD OF DRACULA** -- this is an absolute favorite and I feel that this one score is the epitome of the Hammer sound). **TASTE THE BLOOD**

was specially prepared as a concert suite for the album, and James definitely wants to repeat this for **KISS OF THE VAMPIRE** (extending the piano concerto idea), **SHE**, **THE DEVIL RIDES OUT**, and **FRANKENSTEIN AND THE MONSTER FROM HELL** (extending the violin solo as a concert piece). But there are many others I certainly would like to do -- some **FRANKENSTEIN** music plus some of Harry Robinson's **KARNSTEIN** music. **THE MUMMY** would be great to do, but very expensive since we'd need a large orchestra plus choir to do it justice.

Interesting that you should mention **BRIDES OF DRACULA**. Philip Martell wanted very much to include Malcolm Williamson's piano concerto from **CRESCENDO** on the album but all efforts to track down the scores proved fruitless. Malcolm didn't have any of the scores to his films and Philip only has the ones after 1963, so **BRIDES** may be a problem.

*Continued on page 48*



*Yvonne Monlaur watches in horror as David Peels his face in THE BRIDES OF DRACULA. The score for what many consider the best Hammer vampire film is missing.*





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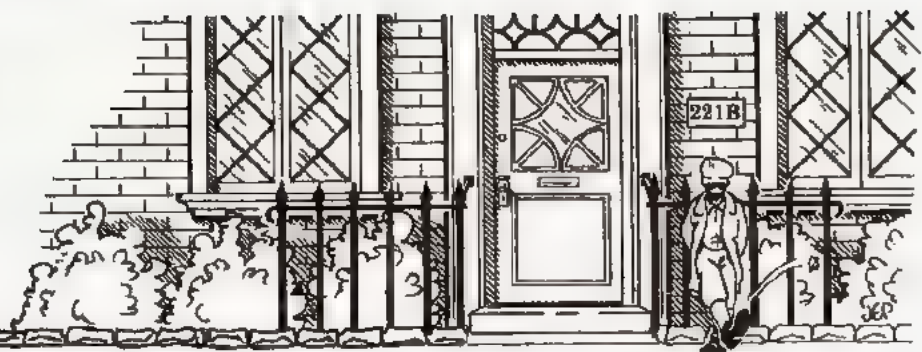
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# Baker Street Regular



Glad tidings from Granada Television. We understand that Jeremy Brett is currently in production with six new Sherlock Holmes episodes. Edward Hardwicke will return as the steadfast Dr. Watson. The new cases should be ready for airing late in 1991.

Granada's series title originally was *THE ADVENTURES OF SHERLOCK HOLMES* (13 episodes). It was changed to *THE RETURN OF SHERLOCK HOLMES* (11 episodes), and now *THE CASEBOOK OF SHERLOCK HOLMES* is ours to enjoy. The new series takes its title from the last published collection (1927) of Sherlock Holmes tales by Sir Arthur Conan Doyle. Granada's *CASEBOOK*, as well as the original, includes *THE ADVENTURE OF THE ILLUSTRIOUS CLIENT*, *THE PROBLEM OF THOR BRIDGE*, *THE ADVENTURE OF THE CREEPING MAN*, and *THE ADVENTURE OF SHOSCOMBE OLD PLACE*.

In addition, the new series includes *THE DISAPPEARANCE OF LADY FRANCES CARFAX*, published in the 1917 collection *His Last Bow*, and *THE BOSCOMBE VALLEY MYSTERY*, which appeared in the first short story collection, *The Adventures of Sherlock Holmes*, published in 1891.

Series fans will be happy to learn that Rosalie Williams will be back as long-suffering landlady Mrs. Hudson, as will Colm Jeavons as Inspector Lestrade (for the

first time since *THE SIX NAPOLEONS* episode in 1986). *THE CASEBOOK* also marks the first series appearance of Billy the page. Created by William Gillette for his 1899 play, *SHERLOCK HOLMES*, Billy was adopted by Conan Doyle for the stories "The Mazarin Stone" and "The Problem of Thor Bridge" and the novel *The Valley of Fear*. Thus far, Granada's only reference to the character is in 1984's episode, *THE NAVAL TREATY*, wherein Holmes asks Mrs. Hudson to dispatch Billy with some telegrams.

## THE ADVENTURE OF THE ILLUSTRIOUS CLIENT

An unnamed baron and an infatuated young woman lead Holmes into terrible danger, and a stunned Watson learns that the great detective has been attacked and is unlikely to last out the week.

## THE ADVENTURE OF THE CREEPING MAN

A curious change seems to have come over Professor Presbury since his engagement to a girl some 40 years younger. He is furtive and sly and oddly excessive in his wooing.



Jeremy Brett gets six more puzzles to solve in *THE CASEBOOK OF SHERLOCK HOLMES*, and then it's off to the Sussex Downs to keep bees. Or is it?



## **THE PROBLEM OF THOR BRIDGE**

Holmes' client is a formidable American tycoon whose wife is found in their new Hampshire home with a revolver bullet through her brain. All the evidence points to the comely governess.

## **THE ADVENTURE OF SHOSCOMBE OLD PLACE**

Shoscombe Prince is the best colt in England. So why is the owner, Sir Robert, behaving so strangely in the run up to the Derby? Holmes finds some sinister clues.

## **THE DISAPPEARANCE OF LADY FRANCES CARFAX**

Watson blunders through a trip to Lausanne in search of Lady Frances Carfax and her jewels; by the time Holmes has recognized the significance of a coffin built for two, time is running out.

## **THE BOSCOMBE VALLEY MYSTERY**

The discovery of the body of Charles McCarthy after a violent row with his son means James is now the occupant of a cell. But Watson is left to cogitate Holmes' declaration: "There is nothing more deceptive than an obvious fact."



*Edward Hardwicke, who has played Dr. Watson since the series underwent a change from THE ADVENTURES to THE RETURN OF SHERLOCK HOLMES, returns for THE CASEBOOK.*

We hope MPI Video obtains the video rights to this six-episode series for distribution. Granada deserves the quality and high standards that MPI gives its video product.

- Jessie Lilley

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# **DARK SHADOWS**

**Has Returned...**

**Ben Cross and Emmy winner Jean Simmons star in DARK SHADOWS, the new NBC series based on the daytime classic. The series was launched with a four-hour miniseries on Jan. 13 and 14.**

Emmy and Director's Guild Award winner Dan Curtis (THE WINDS OF WAR and WAR AND REMEMBRANCE) has updated the classic, gothic/horror series he created and produced as a daytime drama almost a quarter century ago.

Ben Cross portrays venerable vampire Barnabas Collins and Simmons plays Elizabeth Collins Stoddard, the matriarch of Collinwood, an isolated New England manor house. The series chronicles the mysterious events that begin in Collinsport, Maine, following the arrival of governess Victoria Winters (Joanna Going of NBC's ANOTHER WORLD) and long-lost relative Barnabas (Cross).

Also starring are Roy Thinnes (THE INVADERS), Barbara Steele (8 1/2, THE PIT AND THE PENDULUM), Michael T. Weiss (DAYS OF OUR LIVES), Barbara Blackburn, Jim Fyfe, Ely Pouget, Lysette Anthony, Veronica Lauren, and Joseph Gordon-Levitt.

## **SYNOPSIS**

### ***Dark Shadows - Part 1***

Beautiful 25-year-old Victoria Winters travels to Collinwood, an English manor house overlooking the fishing village of Collinsport, Maine, to accept a position as governess and to search for clues to the mysteries of her past. Her charge is the incorrigible David Collins, the son of brooding Roger Collins and nephew of Collinwood's aristocratic matriarch, Elizabeth Collins Stoddard.

Another visitor to the manor is Barnabas Collins, who presents himself as a long-lost relative from England, although he is really a 200-year-old vampire released from the family crypt by Willie Loomis, the unreliable groundskeeper, during a treasure hunt. With Willie as his servant, Barnabas prepares to inhabit the abandoned Old House on the Collins estate and to become acquainted with his modern-day relatives. Barnabas and Victoria have an immediate attraction to each other, and he shows her a portrait of his ill fated fiancée, Josette, who Victoria greatly resembles.

Barnabas' bloodlust sends him out nightly to prey on the townspeople, and only cousin Daphne Collins survives one such attack. To discover the source of the bloodlettings, the Collins family follows Sheriff Patterson and Professor Woodard's recom-



***Can a vampire survive with a last name like Cross? We'll see when Ben Cross takes over the role of Barnabas Collins in the new DARK SHADOWS.***

mendation that Daphne undergo a series of hypnosis sessions with Dr. Julia Hoffman.

Barnabas finds himself compelled to visit Victoria at night as the vampire. While he waits below her window with his fangs bared, the ghost of Sara, his nine-year-old sister who died two centuries ago, appears before him and tries to prevent the monster's next attack.

### ***Dark Shadows - Part 2***

Daphne slips away from her protectors to join Barnabas, who kills her with the intent of making her his vampire companion. After she has a non-fatal feeding on her boyfriend Joe, an infuriated Barnabas forbids her to see him again.

Professor Woodard theorizes that a vampire is loose in Collinsport, and gets to test his theory when Daphne defies Barnabas and attacks Joe. Roger Collins and the police stop her by driving a stake through her heart.

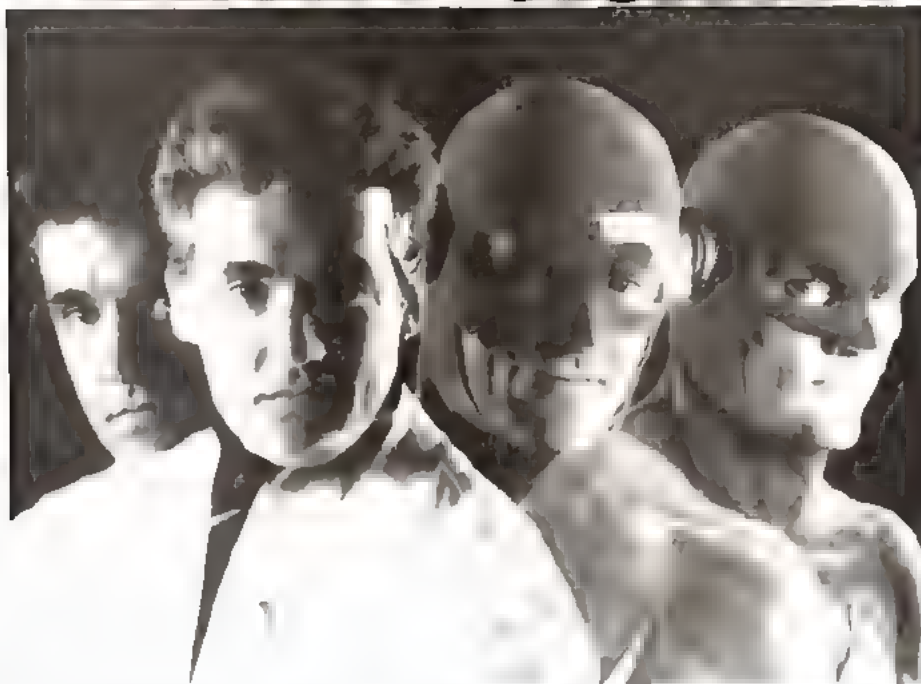
Dr. Hoffman notices that Barnabas has no reflection in a mirror, and records in her secret journal that the vampire is still among them. She boldly visits Barnabas as he arises from his coffin and offers to experiment on him to cure him of vampirism.

As they begin a trial series of her anti-vampirism serum, Barnabas and Victoria develop a mutually affectionate relationship, even though one romantic evening is quickly curtailed as his passion is overcome by his bloodlust.

*Continued on page 39*



# The Flash



John Wesley Shipp caught on the run in *THE FLASH*, easily television's best adaptation of a comic book character.

**Sent to fight the good fight against seemingly hopeless odds, can this incarnation of DC Comics' Scarlet Speedster prevail?**

Timing is everything. Especially if you run around in a red suit at mach one plus. John Wesley Ship, a.k.a. Barry Allen, a.k.a. the Flash, has very good timing. Starting in late season, CBS and DC Comics' latest venture in turning paper into television faced off against deadly foes, *THE SIMPSONS* and *THE COSBY SHOW*. By not starting at the beginning of the season, *THE FLASH* neatly sidestepped the first punches in this battle of titans and was able to land a few telling hits of his own. Satisfied with the mettle of this red blur, the network moved *THE FLASH* to a less hotly contested time slot.

But *THE FLASH*'s timing is more than just when it's on. Paul DeMeo and Danny Bilson, the show's executive pro-

ducers and writers of the pilot's screenplay, have created a Flash that stands both on his own merits and on the shoulders of every hero who pulled on lights and stepped into the fray. The basic elements of the DC Comics Flash are here: a police chemist, a bolt of lightning, a rack of chemicals. The look is post-Michael Keaton Batman, TV noir, with a beautifully detailed mix of deco and contemporary urban decay. The special effects are movie quality—believable and integral to the story line. The entire project has a high degree of realism. Darker heroes are clearly experiencing a revival after the costumed comics of yesteryear, and when the Flash dons his scarlet suit the gravity of his mission descends upon him as well.

This is a superhero who takes his job seriously, but knows how to deliver a comic line and does both with style. He's a '90s superhero; like many new-wave crimefighters, he likes nothing better than restoring his super powers with a good pizza after saving Central City.

The Flash gets a helping hand from Star Labs' scientist Tina McGee (played

by MAX HEADROOM's controller Amanda Pays), who is (A) Brilliant (you know, sort of a Diva Scientist) and (B) Beautiful.

Shipp's transformation from friendly scientist to square-jawed hero may be triggered by a costume, but it's accomplished by an actor with no shortage of strengths and powers of his own. Shipp's East Coast training on Broadway, off-Broadway, and in regional theater enable him to empower his character with more substance than, well, flash. The

## REVIEW

son of a Southern Baptist minister, Shipp also knows something about good, evil, and what makes people tick. His strong performance is one more piece in a well supported project. Although he has been on TV before, in a variety of soaps (for which he won a variety of Emmys), as the Flash he has gained a new level of visibility.

The show's Flash suit was created by special effects costumer Bob Short (*SUPER FORCE*, *BEETLEJUICE*), and represents a step forward in costume design. Shipp's own physique provides a base for the sculpted suit, and the effect shows the man wearing the suit, rather than the other way around. Mr. Short has created a very organic look through a multilayered process that should serve nicely for the creation of a real crime-fighters costume.

The two-hour pilot recounts the origins of the Flash, a police chemist named Barry Allen who gets struck by lightning and doused in chemicals, and finds himself transformed into a speedster who could make the Six Million Dollar Man look like he was running in slow motion. The "discovering something unusual has happened to you" sequences are full of great bits—nobody could blame Barry's dog for not wanting to go for a run with his owner anymore—and still, if you can decide to believe at all, these scenes are handled in very workable ways.

*Continued on page 46*



## ROGER CORMAN'S FRANKENSTEIN: UNRELEASED?

Roger Corman's return to directing was an event for horror addicts. With a \$9-million budget and a cast including John Hurt, Raul Julia, and Bridget Fonda, expectations were high for *FRANKENSTEIN UNBOUND*. So — what went wrong?

The first sign of trouble came when the film's distributor, 20th Century Fox, pushed the film's release from early to mid summer, and then to "sometime in the fall". *FRANKENSTEIN UNBOUND* was finally given a limited one week release without fanfare, and then was quietly consigned to 20th Century's video division (CBS/FOX). The cassette release is set for Feb. 21, 1991.

The Brian Aldiss book upon which the film is based has been altered by changing the lead character and adding a talking, computerized car (a combination of TV's *KNIGHT RIDER* and

### REVIEW

the animated *SPEED RACER* Mach Five)! Several dream sequences pop up that are agonizingly difficult to view (due to a swirling visual process better used in Corman's own *TOMB OF LIGELA*). Editing and camera work is at times slipshod, and certain shots are so dark that you cannot tell what is going on. Raul Julia occasionally lapses into cliché mad scientist ranting. The film's ending, too, is particularly annoying, taking place

in a futuristic lab wherein Hurt is chased by the monster (who has torn off his own arm to use as a club) as laser beams give the impressions that both are attending a rock concert.

On the plus side, there's a remarkable cast, beautiful scenery and costuming, a lovely musical score, marvelous effects, and an intriguing story. The basic plot has Hurt and his car hurled from 2031 back to 1817 Switzerland. There he meets Dr. Frankenstein (Raul Julia) and his creation (Nick Brimble), as well as Byron (Jason Patric), Shelley (Michael Hutchence) and Mary Godwin (Bridget Fonda), mistress of Shelley and future author of *Frankenstein*. Fact and fiction mix as Hurt tries to cope with the moral ambiguities connected to a weapon he has developed while trying to hold Frankenstein responsible for the havoc caused

by his creation. The creature's questioning of both his own and God's existence are the central core of Mary's novel, but it is a subject not often tackled on film.

Special mention must be made of Nick Brimble's performance. His creature is a confused manchild, frightened and frightening by turn. The brief scenes with Shelley, Godwin, and Byron are more fascinating than the whole of the features *GOTHIC* and *HAUNTED SUMMER*.

*FRANKENSTEIN UNBOUND*'s finer qualities far outshine its flaws. I fear, however, that Corman will not soon be approached to direct again, and that will be the most monstrous thing attached to this film.

— Kevin G. Shinnick





# HOUNDED BY HOLMES

*The 90 Year History  
of  
The Hound of the Baskervilles*

by Richard Valley





"Avoid the moor in those hours of darkness when the powers of evil are exalted!" The grim warning of the family legend echoes in Sir Henry Baskerville's ears as, following the instructions of a certain detective, the baronet crosses the moor on a fog-shrouded night. Suddenly, from out of the mist bounds a gigantic, spectral hound! Fire bursts from its gaping maw, and its eyes glow with a smouldering glare! In an instant it springs upon a screaming Sir Henry and tears at his throat!

Since THE HOUND OF THE BASKERVILLES first leapt out of the night and onto the motion picture screen in an updated German version of Sir Arthur Conan Doyle's famous novel, Sir Henry has foolishly gone to the dogs no less than 14 times. Sometimes the moor is fog-ridden; sometimes it's not. Occasionally the monstrous hound glows; often the budget won't permit it. Always, though, there is Sherlock Holmes arriving at the last moment, Dr. Watson by his side, to save the life of his illustrious client. Amazing, as Watson might exclaim, because in 1901 when the first installment of *The Hound* appeared in *The Strand Magazine*, Sherlock Holmes was working at a distinct disadvantage. He was dead.

Holmes' life had been threatened by his creator as early as 1891. Engaged in writing the short stories that would be collected in *The Adventures of Sherlock Holmes*, Conan Doyle told his mother he was thinking "of slaying Holmes in the last and winding him up for good." Mother countered with a different idea for the final tale ("The Copper Beeches"), and the detective was temporarily spared an untimely death. A scant 11 stories later, in 1893's *The Memoirs of Sherlock Holmes*, Sir Arthur plunged Holmes and his arch-nemesis, Professor James Moriarty, to their apparant end in the Reichenbach Falls.

Holmes remained officially dead for 10 years, until 1903's *The Return of Sherlock Holmes*. Bowing to public pressure and financial concerns in 1901, however, Conan Doyle published what was

billed as "a reminiscence" of Sherlock Holmes. Taking place well before Holmes' fateful clash with Moriarty, this mystery milestone was *The Hound of the Baskervilles*.

Briefly, *The Hound* involves Holmes in a case concerning a family curse. Sir Hugo Baskerville, an 18th century despot, kidnaps a maiden. She promptly escapes. Sir Hugo follows her onto the moor and meets death at the jaws of a fiendish Hound of

Hell. Generations later, the curse is still at work. Sir Charles Baskerville dies of sheer fright, the footprints of a large beast by the body. Family physician Dr. Mortimer journeys to Baker Street for advice: Henry Baskerville is due to take up residence in Baskerville Hall, and is surely in danger. Holmes sends Watson along to protect the young baronet. In letters, Watson reports to Holmes on the Dartmoor residents: naturalist Jack Stapleton; his sister Beryl; the butler Barrymore; Barrymore's wife; and Mr. Frankland, whose passion is litigation. In addition, there is the escaped killer, Selden, lurking in the neighborhood. Holmes makes an unexpected appearance on the moor. Soon after, Selden is killed by the hound, and Sherlock sets to work. Beryl is exposed as Stapleton's wife. Frankland's daughter, Laura Lyons, is revealed to have written the letter that lured Sir Charles to his doom. Stapleton, Laura's lover, is shown to be next in line for the Baskerville fortune. It is he who keeps a half-starved, phosphorus-treated hound on an island in the Great Grimpen Mire. Sir Henry takes his seemingly ill-advised jaunt, the hound is disposed of, and Stapleton flees, only to take a false step in the mire and vanish from sight.

This, then, was the plot followed by the German HOUND of 1914. Considered a faithful adaptation of the story (although

the authenticity of any Holmes film that drops Watson is questionable), it was directed by Rudolph Meinert, but is often credited to scenarist Richard Oswald. Alwin Neuss played Holmes. Hanni Weisse was Laura Lyons, who in this "faithful adaptation" is Sir Henry's love interest. The cameraman was Karl Freund, who went on to lens METROPOLIS, DRACULA, and THE MURDERS IN THE RUE MORGUE. (Temporarily switching careers in 1933, Freund directed two horror classics, THE MUMMY and MAD

## Jennyson Road

Nov 11 191.

Dear Ol' Mom -

I have done five of the Sherlock Holmes stories of the new Series. They are 1. The Adventure of the Blue Carbuncle 2. The Adventure of the Speckled Band 3. The Adventure of the Noble Bachelor 4. The Adventure of the Engineer's Thumb 5. The Adventure of the Beryl Cocoon. I think that they are up to the standard of the first series, & the twelve ought to make a rather good book of the sort. I think of slaying Holmes in this next & winding him up for good & all. He takes my mind from better things. I think your golden haired idea has the making of a tale in it, but I think it would be better not as a detective tale, but as a separate one.

Few killers announce their intentions in print, but Sir Arthur Conan Doyle wrote his mother in 1891 of his plans to bump off Sherlock Holmes.





*Eille Norwood portrayed Sherlock Holmes in 47 silent films, including a 1921 production of THE HOUND.*

LOVE, before returning to the camera.) Expressionist Herman Warm was responsible for the film's sets; in 1919 he designed the groundbreaking *CABINET OF DR. CALIGARI*. Censorship being as much a film tradition as Hell Hounds, the 1914 production was forbidden to children.

A notable aspect of this production is that it initiated a series of movies based, not on Conan Doyle's other tales, but entirely upon *The Hound*. *DES EINSAME HAUS*, the immediate sequel, has Stapleton escape from prison (obviously unaware that he should have died in that first "faithful adaptation"). He returns to the scene of the crime. Once there, he builds a submersible house in which he traps Sir Henry and Laura. Holmes saves them as the structure sinks in the mire, but Stapleton goes down with the *haus*.

At this point, the original series split in two. Josef Greenbaum, who had produced the first two installments for Vitascope, left to form his own company. With him went scenarist (now director) Richard Oswald and most of the cast. Greenbaum independently produced parts three (*DAS UNHEIMLICHE ZIMMER*) and four (*DIE SAGE VON HUND*) of the series; not to be outdone, Vitascope produced their own part three (*DAS DUNKLE SCHLOSS*). Eugen Burg was Vitascope's new Sherlock Holmes; interestingly, Friedrich Kuehne played Stapleton in each studio's spinoff from the original film. The entire series ground to a halt in 1920 with Greenbaum's final chapters, *DR. MACDONALD'S SANATORIUM* and *DAS HAUS OHNE FENSTER*.

England reclaimed its own in 1922 with the British Stoll production of *THE HOUND*. Eille Norwood, who played Holmes, had starred in a series of 15 shorts derived from the Conan Doyle originals the previous year, and would make an additional 30 shorts (and another feature) through 1923. Hubert Willis, the first film Watson to appear in *THE HOUND*, played the good doctor in all but *THE SIGN OF FOUR*. Unfortunately, many critics found Willis miscast and the character expendable, Watson's function as sounding board being considerably hampered by the absence of sound. Catina Campbell played Beryl Stapleton, restored as Sir Henry's love interest, but innocent of the plot to murder him. (Indeed, the film ends with Holmes, via title card, saying "Love, my dear Watson, is perhaps a tonic to Sir Henry. Personally, I could do with a large whisky and soda.") *THE HOUND'S* period was again updated, and the canine's spectral glow was attained by scratching the negative (prompted, perhaps, by some spectral fleas).

Few Norwood films survive, and opinion is widely divided as to their merits. No less an authority than Conan Doyle, however, found the series impressive. "Norwood," he claimed, "has that rare quality which can only be described as glamour, which compels you to watch an actor even when he is doing nothing. His wonderful impersonation of Holmes has amazed me."

In 1929 it was Germany's turn again, and Richard Oswald directed the last silent version of *THE HOUND*. Silence in a year when most movies did little but talk, coupled with a poor interpretation of Holmes by American actor Carlyle Blackwell, marked this *HOUND* a cinematic mongrel.

England and Germany continued their Holmesian ping pong match through the 30s. Gainsborough Pictures, a British studio that had produced several of Alfred Hitchcock's early films (and would later produce *THE LADY VANISHES*), gave voice to the first sound *HOUND* in 1931. Again, critics found the detective poorly delineated. V. Gareth Gundry directed Robert Rendel as a short, hefty Holmes, and Heather Angel played Beryl as Stapleton's wife instead of sister. Champion Egmond of *Send* gave a glowing performance as *THE HOUND*. Edgar Wallace, England's leading exponent of mystery thrillers, provided the film's dialogue. Sadly, only portions of the film survive, and the soundtrack is completely lost.

Sherlock Holmes has always had fans in high places. Franklin Delano Roosevelt was a devotee and a member of the Baker Street Irregulars, and a print of 1937's German *HOUND* was found in the possession of private collector Adolph Hitler. This last German version had Bruno Guttner as Holmes, and if he failed to find immortality in the role, it may be due to the fact that he was followed by the most famous Sherlock of all: Basil Rathbone.

Born in Johannesburg, South Africa, in 1892, Philip St. John Basil Rathbone began his acting career touring with the British repertory companies of his cousin, Sir Frank Benson. Rathbone made his British film debut in 1921's *INNOCENT AND THE FRUITFUL VINE*; 1924 brought his first American movie, *TROOPING WITH ELLEN*. In the 30s Rathbone solidified his reputation as a combination leading man and villain with such roles as Philo Vance in *THE BISHOP MURDER CASE* (1930), Mr. Murdstone in *DAVID COPPERFIELD* (1935), Levasseur in *CAPTAIN BLOOD* (1935), Tybalt in *ROMEO AND JULIET* (1936), and Guy of Gisbourne in *THE ADVENTURES OF ROBIN HOOD* (1938). Forever inclined to disassociate himself from horror films, Rathbone's 1962 autobiography, *In and Out of Character*, points with pride to his historical role as Richard III in 1939's *TOWER OF LONDON* (remembered today mainly for its Universal shudders), but ignores the concurrent *SON OF FRANKENSTEIN*, by far the better picture. The actor had something of the same love/hate relationship with Sherlock Holmes, and wrote: "Had I made but the one Holmes picture, my first, *THE HOUND OF THE BASKERVILLES*, I should probably not be as well known as I am today. But within myself, as an artist, I should have been well content." Rathbone also felt, surprisingly, that 1939 was "far too late for a serious presentation of *THE ADVENTURES OF SHERLOCK HOLMES*." Happily, there were those who thought otherwise.

Hollywood (as opposed to Baskerville) legend has it that Darryl F. Zanuck, mogul-in-residence at 20th Century Fox from 1934 to



*Rathbone and Bruce appeared in a proper Victorian setting for **THE HOUND OF THE BASKERVILLES** and **THE ADVENTURES OF SHERLOCK HOLMES**, then found themselves fighting Nazis for Universal.*

1971, bumped into Basil Rathbone at a cocktail party and suggested at once that the British actor would be ideal casting as Sherlock Holmes. A variation on the story has writer Gene Markey, attending a dinner party at which Rathbone was not present, suggesting both Rathbone and character actor Nigel Bruce (as Watson) to a highly receptive Zanuck. In either event, it was 1939 and, before Hollywood's Golden Year was over, Fox would star Rathbone and Bruce in **THE HOUND OF THE BASKERVILLES** and **THE ADVENTURES OF SHERLOCK HOLMES**. Twelve Universal Pictures (and a cameo spot in 1943's Olsen and Johnson musical, **CRAZY HOUSE**) would follow between 1942 and 1946, but the Fox films mark the only time Rathbone's Holmes appears, on screen, in the proper period setting. **THE HOUND** also marks the single instance of a Rathbone film being directly adapted from, and not merely inspired by, a Conan Doyle original. That said, screenwriter Ernest Pascal had a field day ringing changes on the story.

Under the opening titles (which tactfully list 20th Century Fox contract player Richard Greene, the film's Sir Henry Baskerville, above Rathbone), we are given a glimpse of the studio set that effectively passes for Dartmoor. Cyril J. Mockridge's credit music, used later that year for **THE ADVENTURES**, helps set the tone, and comes to a halt (along with the traveling camera) on Baskerville Hall. The following shots detail Sir Charles Baskerville's mad dash across the moor, his fatal heart attack in the yew alley bordering the Hall, and (the first of Pascal's script innovations) Selden's immediate appearance on the scene and his at-

tempt to rob the still-warm corpse. He is interrupted by the butler Barryman (John Carradine, whose character "John Barrymore" underwent a name change for obvious reasons), and the off-camera voice of what seems to be Stapleton. Selden beats a hasty retreat.

The next scene, a Pascal creation, is the inquest. Barryman, Mrs. Barryman (Eily Malyon), Stapleton (Morton Lowry), Beryl (third billed Wendy Barrie), Mr. Frankland (Barlowe Borland) Mrs. Mortimer (Beryl Mercer), and Dr. Mortimer (in the magnificent person of Lionel Atwill) are all present. The scene is designed along the line of similar moments in Fox's long-running Charlie Chan series: it's there for no other reason than to set up the suspects. As such, it works beautifully. There are some fine guilty close-ups, and Atwill is at his scene-stealing best. When Stapleton suggests that Sir Charles was tip-toeing back to the Hall, it is Mortimer (and not the novel's Holmes) who proclaims that the frightened man was actually running for his life.

Following the inquest, we are introduced to Holmes, Watson, and Mrs. Hudson, wonderfully played throughout the series by character actress Mary Gordon. Watson is clipping news items pertaining to the death of Sir Charles; Holmes is already interested in the case. Pascal includes the classic bit from the novel, wherein Watson tries to "reconstruct" Dr. Mortimer by examining the walking stick he left behind. His deductions are naturally wrong, and Holmes sets him straight, reasoning from the marks on the stick that Mortimer owns a large dog. (Another effort to make Mortimer a red herring; in the book the doctor's dog is described



*Richard Greene received top billing and Wendy Barrie got third, putting Basil Rathbone and Nigel Bruce in second and fourth place, respectively, for the 1939 **HOUND**.*





*The Mystery of the Barrymores revealed as Holmes arrives at Baskerville Hall. No, John, Lionel, and Ethel aren't lurking on the moor; it's Mrs. Barrymore's convict brother, Selden.*

as being a small spaniel.) Mortimer arrives and relates the legend of the hound. Dramatized over the turning pages of the legend, and a bare 10 minutes into the action, this is the last sequence with underscoring until the closing credits. The scene ends with Holmes confronting Mortimer about his dog. Pressed, Mortimer admits: "I used to have a dog, a small spaniel, but it died." Nothing more is made of this.

The remaining London scenes follow Conan Doyle closely. Sir Henry's new boot is stolen, only to return when an old boot is taken in its stead. A hansom shadows Sir Henry and Mortimer on Baker Street; its passenger is prevented from shooting Sir Henry by the timely intervention of Holmes and Watson. Questioned, the cabbie (E. E. Clive) explains that his mysterious fare was none other than Sherlock Holmes! Holmes begs off traveling to Dartmoor, and sends Watson to look after Sir Henry.

An inherent difficulty in any adaptation of *The Hound* is the absence of Sherlock Holmes from nearly a third of the story. Holmes vanishes from the onstage action at the close of the book's fifth chapter and, but for the brief sighting of a "mystery man" on the moor, does not reappear until the closing lines of Chapter 11. As a consequence, an especially strong Watson is needed to carry the action. Fox's 1939 production benefits greatly from the presence of Nigel Bruce in his initial appearance as the beloved Baker Street physician.

Born in Ensenada, Mexico, in 1895, and a surprising three years younger than Rathbone, William Nigel Bruce had a solid background of West End and Broadway stage appearances when he made his British film debut in 1929's *RED ACES*. He made his first Hollywood movie in 1934, and played supporting roles in

such memorable films as *TREASURE ISLAND* (1934), *THE SCARLET PIMPERNEL* (1935), *BECKY SHARP* (1935), *SHE* (1935), *THE CHARGE OF THE LIGHT BRIGADE* (1936), and *KIDNAPPED* (1938) before signing on as Watson. Bruce starred in the entire film series; in addition, he appeared with Rathbone on the Sherlock Holmes radio shows from 1939 through 1946, bumbling his way through an impressive 213 episodes (including a six-part adaptation of *The Hound*) and continuing with Tom Conway as Holmes for 39 episodes after Rathbone jumped ship.

Holmes purists have always had a problem with Bruce's interpretation of Watson. A past master at British blunder and bluster, Bruce played the role in sharp comic contrast to Rathbone's serious demeanor. A close look at his performance in *THE HOUND*, however, proves him more than capable of playing the doctor as originally conceived by Conan Doyle.

It is Pascal's improvisations (and Edwin Blum's and William Drake's screenplay for *THE ADVENTURES*) that establish the character as a bit of a boob. Bruce plays his scenes without Rathbone perfectly straight, and the script does let Watson deduce that Barryman is signaling someone on the moor, but Pascal diminishes the doctor's intellect by simplifying his written reports to Holmes. Later, Pascal tries to make up for this by letting Watson alone notice that a crippled peddler limps first on his left leg, and then on his right. It comes as no great surprise that the peddler turns out to be Holmes in disguise; it's even less of a shock that the incident has no place in the original story.

To its credit, the Fox *HOUND* doesn't languish once Watson and Sir Henry arrive at Baskerville Hall. Events crowd rapidly on top of one another, and most are derived from the book. Mrs. Barryman's crying in the night is discarded, but the film moves quickly to the discovery of Barryman signaling to a figure on the moor. Watson and Sir Henry set out to investigate; they find Selden's candle, but the crazed killer gets away after trying to crush them with a rock. The hound howls, and Watson hurries Sir Henry back to the safety of the Hall. The incident of the second figure on the moor is eliminated.

The next day, Watson meets the Stapletons. Conan Doyle describes Stapleton as being a "small, slim, clean-shaven, prim-faced man, flaxen-haired and lean-jawed," and (disregarding his mustache) Morton Lowry is the perfect embodiment of the villain. Wendy Barrie is a pert and (once again) innocent Beryl. The film does not stop at making her Stapleton's sister instead of his wife; this version follows the Hollywood tradition of distancing the heroine from familial evil by making her merely a stepsister.

Pascal's most significant addition to *THE HOUND* comes after a dinner sequence at which most of the principals have gathered. Following a meal dominated by Mr. Frankland's fond memories of lawsuits past, we learn of the Mortimer family's interest in the occult, and Mrs. Mortimer's abilities as a medium. A seance is suggested; in the dimmed lights of the Hall, Mrs. Mortimer calls forth the spirit of the departed Sir Charles Baskerville. Twice the attempt is interrupted by the sound of wind mingling with the ghastly howling of the hound; after another series of guilty close ups, Mrs. Mortimer gives up the ghost and begs to be driven home. The seance is highly atmospheric and effective, but it can't really go anywhere in a story whose focus is on the banishment of false ghoulies and legends. To have Sir Charles make an appearance would violate the precepts of Holmes' intellectual domain. In later life, Conan Doyle was himself a firm believer in the supernatural, but he never made the mistake of introducing the genuinely inexplicable into a Sherlock Holmes story. (His Professor Challenger of *The Lost World* did become a late convert to spiritualism with the publication of *The Land of Mist* in 1926.)

Up to this point, Richard Greene has done little to justify top billing, but the seance is followed by Sir Henry's big love scene on the moor with Beryl. The book's Sir Henry is interrupted by Stapleton, who is understandably annoyed that the baronet should (unknowingly) make love to the villain's wife. Here, Beryl's relegation to the role of stepsister makes Stapleton's presence unnecessary, and it is Watson who stumbles upon the tender scene. Back again at the Hall, Watson receives a note: "If you want to hear something to your advantage come at once to the stone hut southeast edge of Grimpen Mire." As he departs, we see Selden take a bundle of clothing from Mrs. Barryman. Stapleton pays a visit and learns from the butler that Sir Henry is alone on

the moor. The villain hurries home. Grabbing a spyglass, he looks out a top floor window and locates Sir Henry. Then, looking properly sinister, he rushes off. Stapleton's suspicious behavior is

quickly followed by Watson's arrival at the hut, disclosure of the crippled peddler's true identity, and Selden's death at the jaws of the hound.

It is interesting to note that this particular *HOUND* kills Selden before we learn he is the notorious Notting Hill murderer; indeed, the film hasn't mentioned that the Notting Hill murderer even exists. In the novel, Sir Henry's arrival at Baskerville Hall is rendered menacing by the knowledge that a killer is loose, and the moor seems strangely ominous for the presence of some grim soldiers on horseback. Still, Selden serves much the same function here that he does in the original: he is a red herring for Watson to investigate, his connection to the Barrymans implicate the servants in some crime (if not in Sir Charles Baskerville's murder), and his death sets the stage for Sir Henry's canine ordeal. The fact that Selden dies because he happens to be wearing Sir Henry's clothes gives Holmes a chance to explain the missing boot, which was stolen to give the hound the scent of its prey.

There is little left for Sherlock Holmes to investigate before Sir Henry's encounter with the hound. Laura Lyons is eliminated from the film's cast of characters, which streamlines the plot, but leaves a few holes in it as well. We never learn why Sir Charles, a man in fear for his life and with a weak heart, should venture forth on the moor. (The book has Laura, acting on Stapleton's instruc-

tions, lure the man outdoors.) Nor do we learn how Stapleton hits on the hound as a murder weapon, for in this version the moor residents are at first quite unaware of the legend. (Mortimer, for example, knows nothing of it before he finds a sheaf of papers in

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*THE HOUND* caused a sensation in the early 70s when it was revived at the D.W. Griffith theater in New York.

*Continued on page 47*



# SMALL SCREEN LINE-UP

## NETWORK



*Frustrated by Angela Lansbury solving every crime in New England, Tom Bosley has left Cabot Cove and joined the priesthood as FATHER DOWLING. Nun Tracy Nelson shares his sleuthing habit.*



*SHADES OF L.A. has more than the ghost of a chance for success. L-R: Gale Mayron; John DiAquinio; Warren Berlinger*

As we are all aware, Perry Mason and his staff have been enjoying a revival over the last few years. Raymond Burr and Barbara Hale are hot on **THE CASE OF THE RUTHLESS REPORTER** and **THE CASE OF THE MALICIOUS MOBSTER** this season. Look for them on NBC in January and May, as well as in reruns of previous cases throughout 1991. There will be a third first-run Mason movie this season, but as yet we do not have the title.

ABC's **FATHER DOWLING**, Sister Steve, and Marie will continue to keep St. Michael's parish crime-free this season. Tom Bosley, Tracy Nelson, and Mary Wickes star.

The **HOLLYWOOD PREMIERE NETWORK** proves that great villains never die. **DRACULA -- THE SERIES**, which premiered in Sept. 1990, will continue in 1991. The series offers an updated version of the vampire legend, with Dracula as a ruthless European power broker seeking global domination through his international corporate empire. **SHE WOLF OF LONDON** (produced in England) is back in 1991 with Randi and Ian still trying to end Randi's canine capers. Kate Hodge and Neil Dickson star in this one-hour dramatic action adventure series set in the English countryside. John DiAquinio helps us "find the light" in **SHADES OF L.A.** After a near death experience, LAPD detective Michael Burton is exposed to an after life limbo whose inhabitants still have unfinished business in our world. Said shades enlist Burton's help in resolving their cases so they can continue on to the next astral plane.

## PBS

**MYSTERY!** has scheduled 10 hours of **POIROT** beginning January 10. David Suchet returns as the "very brainy" Belgian. **PERIL AT END HOUSE** and **THE MYSTERIOUS AFFAIR AT STYLES** are both two-parters; the remaining stories are one hour each. Suchet is again joined by Hugh Fraser as Captain Hastings. More **MYSTERY!** in 1991 will (hopefully) include the return of Jeremy Brett as Sherlock Holmes in six new episodes.

## CABLE

**THE AVENGERS** are back on the Arts & Entertainment Network with more of Mr. Steed and Mrs. Peel. Also, A&E is premiering 42 episodes that have never been shown in America, featuring Honor Blackman as Mrs. Catherine Gale. An additional nine episodes have also never been shown in the States: six co-star Julie Stevens as Venus Smith and three co-star John Rolinson as Dr. Martin King.

The episodes will not be seen by New Jersey viewers, however. At least, not by subscribers to United Artists Cable. In their wisdom, UAC switches programming at 6PM on weeknights (**THE AVENGERS'** airtime) from A&E to local programming. What a shame **AVENGERS** fans will only see the show on Saturdays, missing most of this landmark event.

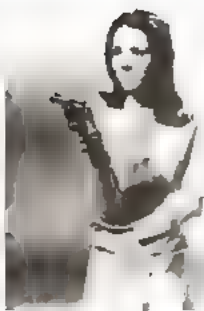


*Raymond Burr and Barbara Hale return this season as Perry Mason and Della Street. More Della, please!*



*Child vampire killers? It's enough to scare even Dracula!*

*L-R: Jacob Tierney; Geordie Johnson; Joe Roncetti.*



*Diana Rigg fights crime as THE AVENGERS' Emma Peel and explains crime as host of MYSTERY!*

We have no word yet on Joan Hickson and MISS MARPLE, but Christie fans will enjoy Monday evenings with THE AGATHA CHRISTIE HOUR. THE CASE OF THE MIDDLE-AGED WIFE, premiering on Jan. 21 at 9PM, is one of 10 one-hour episodes scheduled this year. After Agatha, MASTERS OF MYSTERY opens its 1991 season with a two-part Sherlock Holmes movie. THE TRIUMPH OF SHERLOCK HOLMES starring Arthur Wontner as Holmes and Ian Fleming (no relation to the creator of James Bond) as Watson. Holmes comes out of retirement to once again battle Professor Moriarty. Part one airs Jan. 14 at 10PM and 2AM; part two, Jan. 21, same times. Other MASTERS include the cable premiere of AN UNSUITABLE JOB FOR A WOMAN. Cordelia Gray's employer dies and leaves her in charge of his seedy detective agency. She is now a tough private eye, investigating the death of a young student. (Presented in two parts, Jan. 30 at 10PM and 2AM and Feb. 4 at 10PM and 1AM.) HOLLYWOOD DETECTIVE stars Tony Peck as Berkeley Nunn, an LA PI in the 30s when "movies were movies and scandal was just around the corner". (Premiere date and time TBA.)



*Patrick Macnee strikes a debonair pose as John Steed.*

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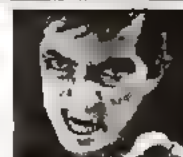
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# Better Holmes and Watson

## The Granada Series Reviewed

by Richard Valley

**THE RED-HEADED LEAGUE**  
Adaptation: John Hawkesworth  
Direction: John Bruce

"It is quite a three pipe problem," Sherlock Holmes famously remarks of the puzzle presented to him by Mr. Jabez Wilson, and The Adventure of THE RED-HEADED LEAGUE presents one or two minor problems of its own. The prologue, wherein a supply of French gold is deposited in a bank not far from Mr. Wilson's pawn shop, almost gives the game away before it's begun. Also, the casting of John Labanowski as Scotland Yard Inspector Altheby Jones is far from successful; he was wisely replaced by the brilliantly comic Emrys James in THE SIGN OF FOUR.

Still, there's something that raises THE RED-HEADED LEAGUE to truly remarkable heights, and that something is the Napoleon of Crime himself: Professor James Moriarty! Talk about mysteries! What is the Professor doing here when any Holmesian worth his deerstalker knows his appearances are limited to "The Final Prob-

lem" and *The Valley of Fear*? The solution is simplicity itself. THE RED-HEADED LEAGUE is here presented as prelude to THE FINAL PROBLEM, establishing the battle of wills between Holmes and Moriarty, and qualifying the case as one of the several times Moriarty found himself "incommoded" by the Great Detective.

Purists may cry foul at Moriarty's participation in this episode, but it's a notion not without precedent. There's even a clue of sorts in the Conan Doyle story when John Clay, the nominal villain, is described by Holmes as being "the fourth smartest man in London." One wonders who made it into the top three, and the evil Professor springs instantly to mind.

Footnote: *The Valley of Fear* has yet to be filmed, and with Jeremy Brett vowing to make only six more episodes it's unlikely that it will ever become part of this exceptional series. If so, it's a pity we'll never have more of Eric Porter's memorable Moriarty.



Showdown at the Reichenbach Falls. Jeremy Brett and Eric Porter in THE FINAL PROBLEM.



Jeremy Brett

**THE FINAL PROBLEM**  
Adaptation: John Hawkesworth  
Direction: Alan Grint

First-time readers of the Sherlock Holmes novels and stories are often surprised to find the infamous Professor Moriarty figuring in only "The Final Problem" and *The Valley of Fear*. Little wonder, since the character is such a favorite of filmmakers. Basil Rathbone's Holmes series featured Moriarty (in the persons of George Zucco, Lionel Atwill, and Henry Daniell) no less than three times. Olivier took a histrionic shot at the Professor in THE SEVEN PERCENT SOLUTION, as did John Huston in television's SHERLOCK HOLMES IN NEW YORK. No one has so completely caught the Conan Doyle original, however, as Eric Porter in Granada's version of THE FINAL PROBLEM.

Moriarty is described in this tale as being tall and thin, with domed forehead and eyes deeply sunken in his face. Most tellingly, his head is "forever slowly oscillating from side to side in a curiously reptilian fashion." When, early in the film, Holmes foils the Professor's art-forgery scam and Porter's head starts to oscillate in just this manner, we know we are watching the definitive Moriarty. Unfortunately,

Continued on page 46

# GUEST SHOTS

## THE RUSSIA HOUSE

To review **THE RUSSIA HOUSE**, I planned to prepare myself by researching the subject. No, not by reading the book, but by having lunch at the Russian Tea Room in Manhattan. Alas, I found the offer of "temporary reviewership" did not include an expense account, and this pleasure was forgone. It snowed heavily the night before, so I tried to think Soviet thoughts as I shoveled the thick New Jersey snow from the driveway. It worked, after a fashion. If you intend to see this movie and it fails to snow, drink chilled vodka. In fact, you might as well do that even if it does snow.

Spying after glasnost is a little like playing Monopoly: you know it's not real mon-ey, so who cares? In **THE RUSSIA HOUSE**, Sean Connery plays Bartholomew Scott Blair, a besotted British publisher who is also an ardent Russophile, jazz en-

thusiast, and espouser of great thoughts, none of which he means to die for. Unable to tell the difference between social conscience and a pickup line, a highly placed Russian dissident decides to pass Blair the detailed workings of the Soviet nuclear arsenal — for popular publication. To hand over the goods, Katya (Michelle Pfeiffer) shows up at an audio book fair in Moscow, where Blair has booked a booth. Since Blair fails to make the fair (due to either indifference or insolvency), she passes them to the guy in the next booth, who says he and ol' Bart are thick as thieves. "These is very dangerouse," Katya says to the poor guy she has just involved in the business. "No problem," he says, "and are you free for dinner sometime?" She says it isn't convenient (which is a hell of a reason when you consider that passing military secrets to foreigners is about as far from convenient as it gets), and when he realizes that the brown paper package he's been given isn't a Russian romance novel, he passes it to British Intelligence faster than you can say "Monypenny".

British Intelligence is rather keen to know if it's the real goods or not, and they ask Blair to go to Russia and check into it. (With a straight face Connery tells everybody he's not a spy, but caves in pretty quickly, all things considered, and goes off to spy for Her Majesty's Secret Service.) While training for spy stuff he quips, "This is fun. Is that why you keep it secret?"

Unfortunately, Le Carre's book doesn't fare well on the screen. I left with a vague feeling that Le Carre is better served by a miniseries, where character development can be allowed the space it needs: the film has too much to accomplish, and too little time or reason to do any of it well. The film fails to develop much tension: Connery clearly never cares about much of anything until pretty far into the film; neither, unfortunately, did I.

The best performance is delivered by none of the star studded cast (David Fox as head of British Intelligence, Roy Scheider as head of the CIA, Michelle Pfeiffer as the New Russian standard for women [and to think they all looked like bricks just

yesterday]), but by the settings themselves and the photographic crew. I should be shot by the KGB, but I didn't know it was filmed on location. Gradually, it sank in that the endless dismal/magnificent buildings and statues stretching off into the horizon were really in Russia, and when the dissident says, "this is where the last revolution started," it really is. The Russian countryside and wonderful old churches seem somehow familiar. Moscow and Leningrad are gray, stark, and dismal. The subway stations are filled with gold framed frescos. Hydrofoils speed up and down the rivers (the last time I saw a hydrofoil speed by was in **THUNDERBALL**), and the Russian countryside unrolls past train windows streaked with rain. The presence delivered by the surroundings works a subtle magic over an otherwise plodding story.

Like many other interim projects for Mr. Connery, this one falls considerably short of greatness. Still, it examines an important evolution in the spy business, shows off an attractive cast, and gives us a look at the New Russia. All things worth seeing, but not until the videotape comes out.

- Ernest D. Lilley

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# THE NEWS HOUND

Yes, it's time for another fact-filled column of coming attractions from the carnivorous canine....

By the time you read this, *THE GODFATHER, PART III* will have hit the neighborhood screens, and considering all the returning talent both before and behind the cameras, it's a guaranteed popular if not critical hit....

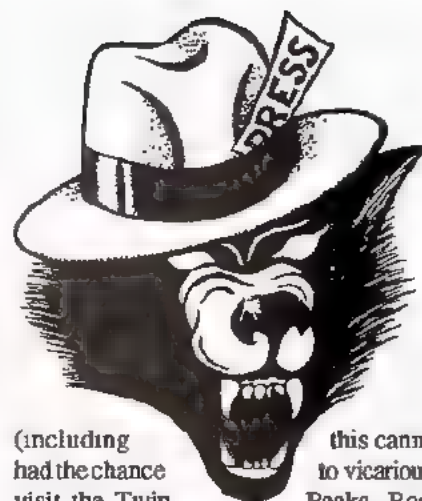
Get set to pounce on these future film releases....*THE SILENCE OF THE LAMBS* starring Jodie Foster and Anthony Hopkins will open in mid-February. Jonathan Demme directs. Jodie plays an FBI agent who must find clues to a murder case from within the mind of psychotic doctor Hopkins....*ICONS* is described as a Hitchcockian intrigue-action-comedy, and was shot in Moscow by the US-Japanese Largo Entertainment....*SHATTERBRAIN* is director Dan O'Bannon's quaintly titled foray into H.P. Lovecraft, produced in Canada....Melanie Griffith plays an American spy among WW2 Nazis in *SHINING THROUGH*, being directed by David Seltzer for 20th Century Fox. Melanie is in deep cover as nanny to the children of high-ranking Nazi Liam Neeson. Michael Douglas and John Gielgud also star....

A rash of remakes are in production, including most notably *CAPE FEAR*, which Steven Spielberg has decided to dust off, with Martin Scorsese directing. The cast is nothing to bark at either, containing the likes of Robert DeNiro, Nick Nolte, and Jessica Lange. The 1962 original, from John D. MacDonald's novel, starred Gregory Peck, Robert Mitchum, and Martin Balsam, and word is they'll have cameos in the remake....

Hollywood is borrowing more and more from the idiot box for remake material, and there are no less than four major features based on TV series headed for theaters this year: *THE ADDAMS FAMILY* will star Anjelica Huston as Morticia, Raul Julia as Gomez, and Carol Struycken (the giant from *TWIN PEAKS*) as Lurch. Barry Sonnenfeld is directing the Orion release....48 HRS director Walter Hill is helming a big screen version of Quinn Martin's 1960s series *THE FUGITIVE* for Warner Bros; Alec Baldwin stars.... Two cast members of the '60s sitcom *CAR 54, WHERE ARE YOU?* are returning for a feature version: Al Lewis (later Grampa Munster) and Nipsey Russel (early supporting player, upgraded to lead). Joe E. Lewis is dead, and Fred Gwynne is presumably too busy doing video voice-overs for Honda commercials....And the long-delayed (for good reason?) *BORIS AND NATASHA* may finally get a theatrical release this spring, barring an M.C.E.G. decision to send the Dave Thomas-Sally Kellerman starrer directly to the video stores. If so, it would share the shelf with the *ROCKY AND BULLWINKLE* cartoons that Buena Vista will make available on cassette in February....

And speaking of rental racks....*DICK TRACY* has been the hot video ticket, what with Disney following in the footsteps of last season's *BATMAN* marketing strategy....Also soon to hit the shelves: *THE TWO JAKES*, Jack Nicholson's return to the Jake Gittes character from *CHINATOWN*. It had a disappointing run in the theaters; it may find its audience on video when it's released February 28th.... Another February release is billed as a suspense-mystery: *SHOCK 'EM DEAD*. More like "Schlock 'Em", considering the talented Traci Lords stars....On tap for March in your local video emporium will be *AFTER DARK, MY SWEET*, 1990 remake of *THE NARROW MARGIN* (seek out the great 1950 original instead), and David Lynch's *WILD AT HEART*....

On the topic of Mr. Lynch....The low ratings being racked up by Lynch's TV series *TWIN PEAKS* haven't deterred ABC from renewing the show for the remainder of the season (a total of 22 shows). It seems the demographics are right on target despite the show's middling Nielsen numbers. Meanwhile New York area Peakies



(including this canine) had the chance to vicariously visit the Twin Peaks Roadhouse, via a concert by chanteuse Julee Cruise, Agent Cooper's favorite girl singer. The greatest hits from the Double-R jukebox were performed, by a terrific sextet, between Julee's spacey solos from the show. Ms. Cruise, to the great chagrin of all present, refrained from turning into an eight-foot-tall Carol Struycken at the close of the show....

In other television news....Carole Berry's mystery novels *The Letter of the Law*, *The Year of the Monkey*, and *Good Night, Sweet Prince* have been acquired for production by writer-producers Jon Povill (*TOTAL RECALL*) and Deke Simon. The stories, set in New York City, feature female sleuth Bonnie Indermill. Povill and Simon produced the recent PBS special *A STEP IN TIME*....West German distributor BetaFilm is marketing *FREDERICK FORSYTHE PRESENTS*. The six 90-minute telefeatures produced by London Weekend Television are original espionage thrillers that feature a peppering of American stars such as Lauren Bacall, Beau Bridges, and Brian Dennehy....*THE GREEN MAN*, Kingsley Amis' blackly humorous fantasy-mystery has been produced as a three-part miniseries by the BBC, in association with the Arts & Entertainment Network. It may be headed for MYSTERY! on PBS before going to cable. Albert Finney stars.

So, as this Hound crawls back to his den, let me say....Beware the multiplexes at night, when the powers of evil are exalted, else you will surely meet....me.

Sincerely,

*The News Hound*



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1991  
6

# SUPERMAN<sup>®</sup> IN ACTION

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SUPERMAN  
NO. 53  
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...THE  
SECRET  
REVEALED!

and it's not an imaginary story! See Page 44



# Final Curtains

**Eve Arden** - Actress, age 83. Born Eunice Quedens, Arden's performance in a Pasadena Playhouse production resulted in her new name (half of which she lifted from cosmetics queen Elizabeth Arden) and a role on Broadway in the ZIEGFELD FOLLIES of 1934. Arden debuted in film in 1937's OH, DOCTOR; she made her first Hollywood hit later that year in the stage version of George Kaufman and Edna Ferber's STAGE DOOR. Best known for her acid wit and offhand delivery (she always seemed to be directing her funniest quips to someone just out of camera range), Arden's genre films include WHISTLING IN THE DARK (1941), MILDRED PIERCE (1945), and Otto Preminger's ANATOMY OF A MURDER (1959). Arden found lasting fame as a high school English teacher in radio and television's classic sitcom, OUR MISS BROOKS.

**Joan Bennett** - Actress, age 80, died December 7, 1990, of cardiac arrest. Born in Palisades, New Jersey, Bennett's parents were matinee idol Richard Bennett and his actress wife, Adrienne Morrison. (Sisters Constance and Barbara also carried on the family acting heritage.) At 19, Bennett starred with Ronald Colman in the 1929 film production of BULLDOG DRUMMOND; her other genre roles include MAN HUNT (1941), THE WOMAN IN THE WINDOW (1944), SCARLET STREET (1946), and SECRET BEYOND THE DOOR (1948), all directed by Fritz Lang. Bennett presided over a family of vampires, werewolves, and ghosts on television's gothic soap opera, DARK SHADOWS, and went on to star in 1970's film version, HOUSE OF DARK SHADOWS. *The Bennett Playbill*, Joan Bennett's autobiography, was published in 1970.

**Robert Cummings** - Actor, age 82, died December 2, 1990. Born June 9, 1908, Cummings studied at the American Academy of Dramatic Arts and made his stage

debut in 1931. Cummings moved to Hollywood in 1934, where his film career numbered well over 100 motion pictures, including 1943's FLESH AND FANTASY and the Alfred Hitchcock films SABOTEUR (1942) and DIAL M FOR MURDER (1954). The actor's greatest fame came with the television series LOVE THAT BOB (1955-59); subsequent sitcoms were not as successful. Cummings won an Emmy in 1954 for the STUDIO ONE production of TWELVE ANGRY MEN.

**Ronald Dahl** - Writer, age 74, died in November, 1990. The English author was married to actress Patricia Neal from 1953 to 1983. Dahl was best known for 1964's *Charlie and the Chocolate Factory*, basis for the Gene Wilder film WILLY WONKA AND THE CHOCOLATE FACTORY (1971), and his short story collections (including *Tales of the Unexpected* and *Ronald Dahl's Book of Ghost Stories*). The television adaptation of Dahl's short story "Lamb to the Slaughter" was one of the most celebrated episodes of the original ALFRED HITCHCOCK PRESENTS. Dahl's screenplays included the James Bond film YOU ONLY LIVE TWICE (1967) and the musical CHITTY CHITTY BANG BANG (1968). The most recent adaptation of Dahl's work was Nicolas Roeg's THE WITCHES (1990). The author was purportedly unhappy with the happy ending amended to his story.

**Freda Jackson** - Actress, age 82, died in England. Jackson appeared in the fantasy/horror films THE BRIDES OF DRACULA (1960), DIEMONSTER DIE (1965), and CLASH OF THE TITANS (1981).

**Joel McCrea** - Actor, age 84. McCrea starred with genre fave Fay Wray in the classic thriller THE MOST DANGEROUS GAME (made in 1932 on the same sets as KING KONG), and fought the Nazi

menace in Alfred Hitchcock's FOREIGN CORRESPONDENT (1940).

**Mike Mazurki** - Actor, age 82, died December 9, 1990. Born in Austria, Mazurki's family moved to New York when he was six. A college football player turned pro wrestler turned actor, Mazurki made film history as Moose Malloy in 1944's MURDER MY SWEET (an adaptation of Raymond Chandler's *Farewell, My Lovely*). Mazurki parodied his many gangster roles in Billy Wilder's classic SOME LIKE IT HOT (1959).

It is with great sorrow that we report the death of Keye Luke, actor, artist, and number one son in 10 Charlie Chan mysteries and one Mr. Moto. His last film, released several weeks before his death, was Woody Allen's ALICE. *Scarlet Street* will run a profile of Keye Luke's career in our next issue.

# MYSTERY!

## The PBS series knocks 'em dead!

Agatha Christie was 25 when she penned her first detective story in 1916. She said of her main character: "...he must have a certain knowledge of crime. He would be meticulous, very tidy...and he should be very brainy -- he should have little grey cells of the mind. That was a good phrase -- I must remember that."

David Suchet, a leading British actor, embodies all those elements in his characterization of Hercule Poirot. The series will premiere Jan 10 at 9PM (EST, check local listings) nationally on PBS. Hugh Fraser will again portray Captain Hastings, Poirot's friend and assistant. Philip Jackson returns as Chief Inspector Japp, and Pauline Moran plays Miss Lemon, the detective's secretary.

In her autobiography, Miss Christie tells how she came up with her detective's name: "He would have a rather grand name -- one of those that Sherlock Holmes and his family had. How about calling my little man Hercules? He would be a small man -- Hercules, a good name," she continues. "His last name was more difficult. I don't know why I settled on the name Poirot, whether it just came into my head

or whether I saw it in some newspaper or written or something. Anyway, it came. It went well not with Hercules but Hercule -- Hercule Poirot. That was all right -- settled, thank goodness."

Poirot was introduced in *The Mysterious Affair At Styles*. An adaptation of that novel closes out this season on March 7 and 14. The detective is a Belgian refugee during World War I, living in a small cottage with other refugees in Styles St. Mary. The landlady dies when an unknown assailant drops strychnine in her bedtime snack. Poirot joins Japp and Hastings to investigate the murder.

The season opener, another two-part presentation, is *PERIL AT END HOUSE* (Jan 10 and 17), followed by *THE VEILED LADY* (Jan 24), *THE LOST MINE* (Jan 31), *THE CORNISH MYSTERY* (Feb 7), *THE DISAPPEARANCE OF MR. DAVENHEIM* (Feb 14), *DOUBLE SIN* (Feb 21) and *THE ADVENTURE OF THE CHEAP FLAT* (Feb 28).

The new *POIROT* is a London Weekend Television production, produced by Brian Eastman (*TRAF-FIK, JEEVES AND WOOSTER*) Clive Exton (*JEEVES AND WOOSTER*) adapted most of the stories.

Rumpole returns in 1991, as does Jeremy Brett in *THE CASEBOOK OF SHERLOCK HOLMES*. In addition C.I.D. detective Adam Dalgliesh with John Marsden is back, as is John Thaw as *INSPECTOR MORSE*.

*MYSTERY!* is presented on PBS by WGBH, Boston. The series' Executive Producer is Rebecca Eaton, and Diana Rigg hosts.

- Jessie Lilley



*POIROT strikes a dignified pose with secretary Miss Lemon. The series itself is no lemon; it's an Agatha Christie adaptation on a par with the redoubtable MISS MARPLE. Pictured are David Suchet and Pauline Moran.*

## KATZ For The Curious

Mystery author William Katz, whose books include *Surprise Party*, *After Dark*, *Double Wedding*, *Face Maker*, and others, will speak at a "Meet-the-Author" program sure to interest our readers, to be held at the New Milford Public Library, New Milford, New Jersey, on Sunday, March 10, 1991 (time to be announced). The lecture and champagne reception celebrating the opening of the New Milford Library's new building at 200 Dahlia Ave. was announced by Patty Ann Sayre, President of the sponsoring organization, Friends of the New Milford Public Library. To order tickets (\$15.00), please call...

(201)265-2521.



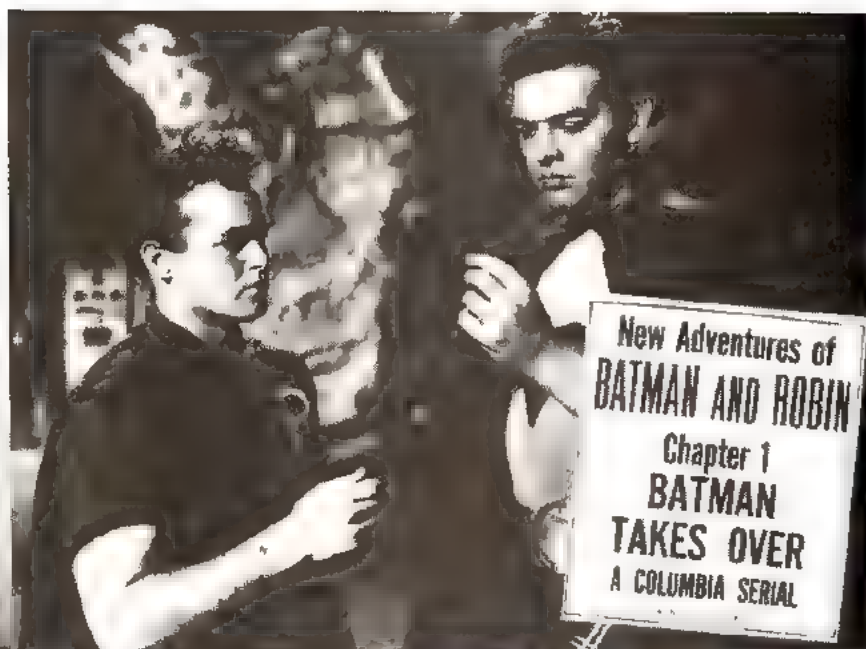
## THE ROBIN COSTUME



OLD



NEW



L-R: Douglas Croft in 1943's *BATMAN*, John Duncan and tattoo in 1949's *BATMAN AND ROBIN* with Robert Lowery, Burt Ward in the 60s Batseries, and somebody as the new Boy Wonder.

# ROBIN TAKES WING

There's a new Robin, the Boy Wonder. After more than a year of solo adventures, Batman again has the help of a youthful sidekick. Tim Drake is the boy who proves himself worthy to be the new Robin, and he makes his debut appearance in the new Robin costume in *Batman* #457. This time, Robin has pants - in fact, he has a completely new costume, selected by Tim Burton, director of *BATMAN*. The character of Tim Drake was first introduced in the *Batman: Year Three* storyline in 1989. He returned in *A Lonely Place of Dying*; in this story, he demonstrated his remarkable powers of deduction when he revealed to Bruce Wayne and Dick Grayson, the original Robin, that he'd uncovered their secret identities as Batman and Nightwing. In subsequent stories, readers have observed Tim's advanced computer skills, and in several cases, he's been able to solve problems before the Batman himself.

Two years ago, *Batman* readers made history when they voted to see the Joker dispose of Jason Todd, the second boy to wear the Robin uniform. So why did *Batman*'s creative team decide to create a new Boy Wonder?

Editor Dennis O'Neil explains, "If Batman were real, and if he were the grim, obsessed loner he is often portrayed to be, Robin would keep him sane. A man whose every waking hour is focused on the grimmest aspects of society, who is unable to release the effects of seeing his parents murdered, whose life is an amalgam of sudden violence and lonely vigilance, would soon skew into a nasty insanity if he did not have someone to care for, someone to maintain a link with common humanity."

Tim Burton chose the new Robin costume because he felt it was closest to the darker tone of the movie. The costume allows the young hero to accompany the Dark Night Detective on his most dangerous missions. His bright yellow cape is now reversible to black, allowing him to hide in the shadows like his mentor. His legs are covered for the first time, with dark green tights and high black ninja boots. Robin will still have his distinctive red vest, but now it's made of bullet-proof 15-layer Kevlar.

Tim Drake is an adept computer operator, and his new costume allows him to use his skills wherever he is. A computer link is built into the suit, so he can communicate with the system in the Batcave. He'll also have a multi-band radio scanner, a communications micro processor and memory back-up.

Robin's utility belt contains more state-of-the-art equipment: a flotation device, smoke pellet dispensers, an air supply mask, personal fire suppression and a computer network penetration device.

And if Tim gets hungry while he's crime-fighting, he'll find food concentrates in special cartridges on his sleeves.

## A History of Robin, The Boy Wonder: Fifty Years in the Dynamic Duo

Dick Grayson was the first Robin. He served as faithful ally and eager young hero from 1940 until 1983, and in that time he aged from a young boy to a young man. As a child, Dick was one of The





Flying Graysons, a circus acrobatics act. When the owner of the circus refused to give in to the demands of a gangland leader, the Graysons' act was sabotaged and Dick watched his parents fall to their deaths in the big top. Batman, on the gang leader's trail, was also in the audience that night. Because of his own tragedy, he knew how Dick felt watching his parents die. He helped Grayson bring his parents' killer to justice, and Bruce Wayne brought Dick Grayson to Wayne Manor so he could continue to have some kind of family. It is Dick Grayson who established Robin's playful, smart-aleck tone, a lighter note that contrasted with Batman's dark and brooding presence. In 1983, Dick put aside the short pants of his Robin costume and assumed the crime-fighting identity of Nightwing, the leader of the Teen Titans.

Soon after Dick Grayson hung up the yellow cape, Jason Todd became Robin. Todd was a street kid, an orphan who met Batman when he stole the tires off the Batmobile. The character's surly personality wasn't popular with the fans, who voted to have Todd killed by the Joker in 1989 in an infamous telephone poll.

Timothy Drake is the third, newest and perhaps the most intelligent Boy Wonder. And he's wearing a new, technologically advanced Robin costume, with computer links so he can solve crimes more quickly, and bullet-proof protection so he won't be as vulnerable as Todd. He's new to the job, and still awestruck to be working with the Batman.

## NICE OUTFIT?

Well, no, not really. The new Robin's new costume, with its sonar ranger, personal microprocessor, flotation pods, and kitchen sink, has taken what was essentially a devil-may-care character and weighed him down with enough equipment to drop a Roc, much less a Robin. Granted, he's not the original Dick Grayson Robin, and needn't follow the precepts established for that character, but DC gave the second Robin a personality make-over, too, and Jason Todd flopped so badly they had to take out a contract on the kid to get rid of him! Besides, what's film director Tim Burton doing telling DC Comics how to dress its cast, anyway?

Silly question. Burton directed *BATMAN*, and *BATMAN* is one of the top money-makers of all time. Burton wanted a costume more in keeping with the dark

## OPINION

tone of his film, and Robo-Robin is the sorry result. There's no room for variety in Burton's Gotham City. Dramatically the *BATMAN* sequel would benefit from Bruce Wayne's efforts to keep his ward from becoming a younger version of himself, but a Burton-bred Robin's just Batman in Red.

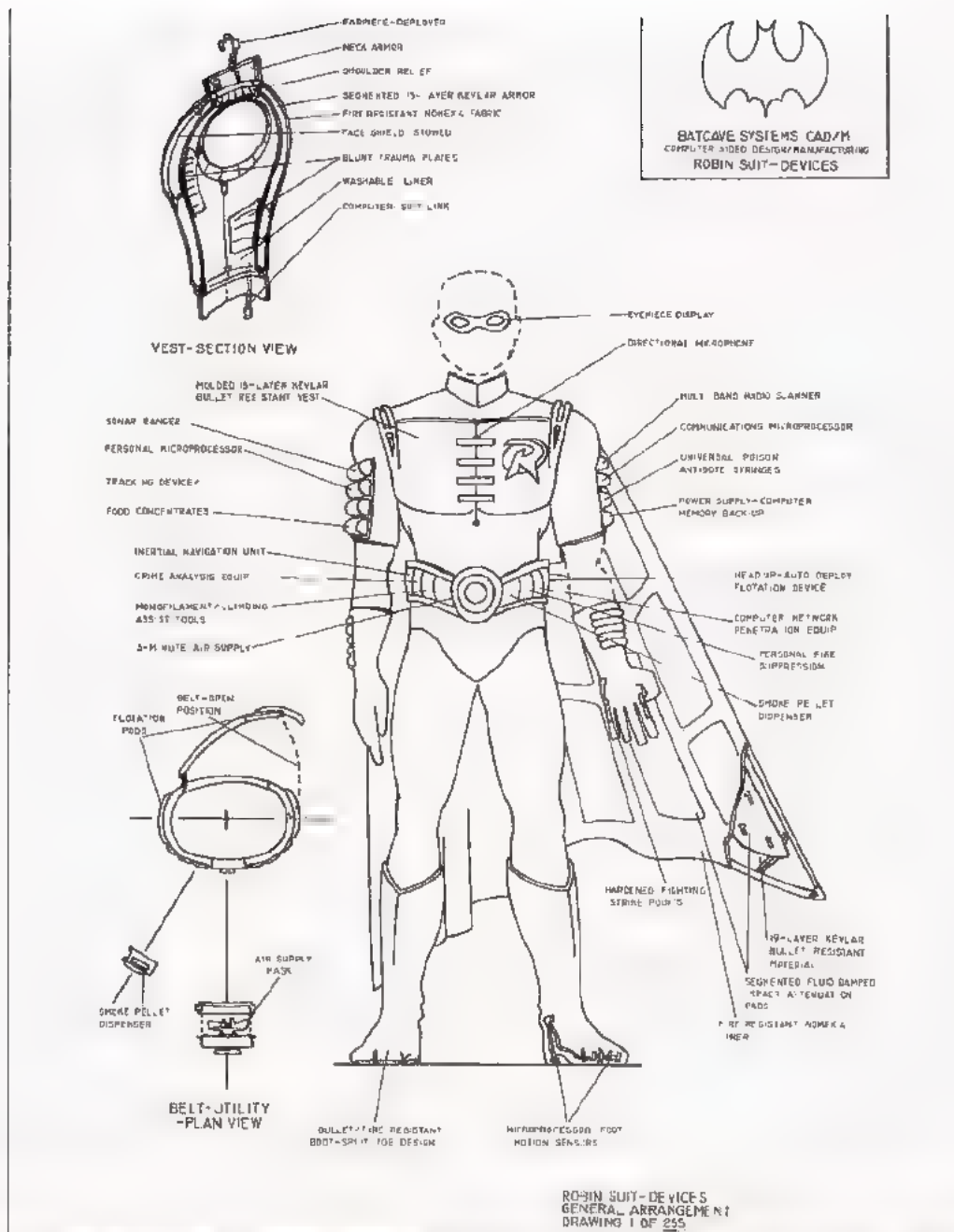
Another question begs an answer. Namely, which Robin does Burton plan to introduce in his sequel? Dick Grayson? Tim Drake? If it's Tim, fans familiar with Robin from the 60s TV campfest are going to be "wholly" confused. (They're also going to be mad as hell that Dick Grayson has been axed from the legend.) If, on the other hand, it's Dick, what is he doing in Tim Drake's Robin costume? By heeding Burton's directorial dictums, DC has shot the dynamic duo's continuity straight to hell. There's no way to reconcile the comic book Robin with the one Burton intends to inflict on us in *BATMAN II*.

Burton calls the new Robin costume a "nice outfit," but has anyone at DC taken a good, hard look at the way Tim Burton dresses? Dick, Tim, or even Jason, Hollywood's Wonder Boy has stuck Batman's youthful companion in a costume that's far less Robin the Boy Wonder than it is Robin the Male Stripper.

-Drew Sullivan



*Batman (Lewis Wilson) and Robin The Boy Wonder (Douglas Croft) defeat the sinister Oriental villain, Doctor Daka, (Irish actor J. Carroll Nash) in the 1943 Columbia serial BATMAN, recently released by Goodtimes Home Video in a redubbed, non-racist edition.*



## COMMISSIONER GORDON SUFFERS A HEART ATTACK IN BATMAN # 459

Gotham City's Police Commissioner, James Gordon, suffers a serious heart attack in issue # 459 of Batman. The Dark Knight's longtime friend and ally in the fight against crime is stricken while working on a case involving The Catwoman.

But it's more than stress of police work alone that brings on Gordon's attack. He has smoked too many cigarettes for too many years, eaten too many high-fat foods, and exercised too little. He's been short of breath, overtired and over-anxious. By devoting himself exclusively to his work, he's ignored his own well-being and, ironically, reduced his effectiveness as a cop.

It's a lesson Gordon almost learned without needing a heart attack to teach him. Recently reunited with a long-lost love, Sarah Essen, the widower had begun to realize that the other aspects of his life had been neglected for too long. He'd started to loosen up, take the time to relax, and enjoy himself again. He even planned to get married.

Why is a story this serious happening in comic books? Editor Dennis O'Neil says, "The Batman comics have always been among the most realistic. We've explored such issues as gangs, drugs, pollution and child abuse. Gordon's health is another facet of this realism. Maybe it's not glamorous for a big-city cop to have a weak heart, but that's the way the real world is for a man of Gordon's age and lifestyle."

**Will Gordon recover?**

The storyline continues in Batman and Detective comics over the next few years.



# UNIVERSAL HORRORS

An Interview with  
**Michael Brunas and John Brunas**  
By Jessie Lilley, Kevin G. Shinnick, and Drew Sullivan



The *Scarlet Street* staff was grabbing a bite when the subject of a new book -- *Universal Horrors (1931-1946)* -- popped up. Two of the book's authors were area residents; the third, Tom Weaver, was busy writing a horror history for *Fangoria*. The staff got together with Michael and John Brunas, and the following informal interview resulted in cozy chat and surprisingly little bloodshed...

DS Thebook club displayed your names very nicely in their ads.

JB I never thought of that. You're right, that is nice.

JL It's a pity you can't get in touch with Leonard Maltin about the book. Perhaps he could do something on ENTERTAINMENT TONIGHT.

MB Well, we don't want to do that because we have this problem with Universal, and the bigger the book gets the more likely they are to sue us, so...

JL Why do you think Universal was so opposed to your doing this book?

JB They weren't opposed to us doing the book. They found out just recently that the book is out, and they're very angry.

MB They claim that the copyrights are theirs and the idea that someone making five cents, as if we're making money on this thing, the idea of someone making five cents on their property just hurts their corporate hearts and sends their blood pressure through the stratosphere.

JB It would have been okay if we had paid \$25 a still and if we did all sorts of other things. There's this fellow who wrote this book entirely about Paramount Films, and Paramount found out about it and they prevented him from publishing it.

DS Really?

MB It wasn't Paramount. It was Universal, 'cause Universal owns the old Paramount package.

JB The man who wrote the Frankenstein book *It's Alive*. (Editor's note: Gregory William Mark).

JL Yes?

JB He got in touch with Universal and told them what he planned to do. They sent him a 10-page list of the "do's and don'ts", you know, he took this 10-page letter and threw it in the garbage. He went ahead and had the book published.

MB Well, they wanted a hefty licensing fee.

JB Oh, they wanted all sorts of stuff. He threw it away, he went and had the book published, they found out about it, they threatened to sue him, and they never did anything about it.

KS It's interesting because, really you're helping them advertise their product.

MB Oh, they don't wanna hear that baloney!

KS Well, Universal is making a fortune on dolls, masks...

JB And Jack Pierce never made a nickel out of that.

DS Pierce. He was the makeup man at Universal.

JL Although I have not read your book entirely, I have skimmed it, I have scanned it, I have read a chapter here and there...

JB Get out!

(Laughter)

JL Frankly, I haven't had time to read the whole thing, though I do want to. I was skimming chapters, checking out the mystery films that you've covered as opposed to the horror, and obviously some of them are mysteries dressed up to look like horror.

JB Right.

JL Why do you think Universal felt they had to do that?

JB Why did they slant the mysteries toward the horror films?

JL Exactly, 'cause they were not horror films by any stretch of the imagination.

JB Films like SECRET OF THE CHATEAU?

KS Exactly.

JB They had the resources to make out-and-out horror films, and they decided to make these watered-down mysteries.

JL Some of them weren't very good.

JB Oh! Most of them were pretty bad.

MB Oh, no, SECRET OF THE BLUE ROOM is good.

JB BLUE ROOM is good, THE OLD DARK HOUSE...

KS THE OLD DARK HOUSE is wonderful.

JL Was that Tom Weaver who wrote the DARK HOUSE chapter?

MB No, it was me. Well, you know, in 1934 Universal only put out one legitimate horror film, THE BLACK CAT, and they were scratching their heads trying to make a movie like THE SECRET OF THE CHATEAU, trying to make it look like a horror film. There's just no accounting for what they were doing.

JB They put all the horror trappings on these grade B mysteries. It wasn't until the '40s that they really went into the horror film business, with the B stuff.

MB Well, I have to come to their defense a little bit. I mean it's fair to say that a lot of horror films were in production and in a pre-planning stage and never came off.

KS Wasn't NOSTRADAMUS one of those, with Karloff?

MB And BLUEBEARD, another werewolf film with Karloff and Lugosi...

JL That was not WEREWOLF OF LONDON?

MB That was something else. In fact, there's even a script in circulation, the unfilmed Karloff werewolf.





*Above - Two thirds of the Universal Horrors writing team. Michael's on the left, John's on the right; co-author Tom Weaver is hiding from an enraged mob of Bela Lugosi fans.*

*Right - A basement wall in the Brunas home is covered with photos of the many genre stars they've interviewed.*




---

**"Karloff went to Warner Brothers, where he made about three non-horror films in a row, and they all bombed."**

---

**DS** I'm surprised Universal didn't buy the rights to *Werewolf of Paris* when it was published.

**KS** I thought they had, the Guy Endore novel? I'm almost positive they did.

**MB** I'm not sure if they had the rights to that one. Guy Endore was contracted out, I think.

**JL** What were some of the films that you covered, Michael?

**MB** I did just about all the James Whale films, except for *THE INVISIBLE MAN*, which I covered with my brother. I wrote *THE OLD DARK HOUSE* chapter. I also did the *GHOST OF FRANKENSTEIN*, I did *THE MUMMY'S TOMB*, *THE INVISIBLE MAN RETURNS*, *THE INVISIBLE AGENT*...

**KS** For a book that's supposed to be in support of these films, I found it

very vicious about Karloff and Lugosi.

**MB** I totally deny the charge. People have said this to me time and time again, that the book is very anti-Karloff and I don't think it is.

**KS** The chapter on *THE CLIMAX*, made a very vicious statement about how Karloff didn't care about the film.

**MB** Well, that's not exactly a new theory. If you read Everson's book on horror films, it was his opinion that Karloff, when he really liked a part, would go all out, but if he thought it was just a programmer, just another horror film, he would walk through it and sort of parody himself.

**KS** Sort of like watching *VOODOO ISLAND*, and then watching *HAUNTED STRANGLER*.

**MB** I think that's true of a lot of Karloff's lesser films. Lugosi, all he made was crap so he threw himself with abandon at

even the worst films.

**KS** But that was his theatrical style, I think. For his time he was praised, I think, for his style.

**MB** Lugosi?

**KS** Yeah.

**MB** Well, certainly he received a lot of praise for his *Dracula*, but whenever he adapted that to any other part, the critics pretty much knocked him. I think if you look at reviews from the 30s, you'll find a kind of condescending tone in regard to Lugosi.

**KS** To the whole genre, I think.

**MB** Yeah, but Karloff, that condescending tone did not apply to Karloff, who was generally very much respected by the critics.

**JL** I think they wondered what Kar-

loff was doing in that genre, when he could easily have stepped into any role.

**MB** Well, as a matter of fact, the horror market just disappeared in the late 30s. The English commonwealth had an all-out ban on horror films, so Hollywood was very reluctant to make them during that time. Karloff went to Warner Brothers, where he made about three non-horror films in a row, and they all bombed.

**JL** Which ones?

**MB** **BRITISH INTELLIGENCE, WEST OF SHANGHAI**, and, oh... (editor's note: **DEVIL'S ISLAND**).

**KS** **HOUSE OF ROTHSCHILD** he did, too. A wonderful job. And no one remembers that film.

**MB** Oh, he made quite a bit, especially in the early 30s before the horror label stuck. He was doing gangster parts, not too effectively I might add...

**KS** **SCARFACE**.

**MB** And **NIGHT WORLD**, a film he did right after **FRANKENSTEIN**. Karloff had this tremendous hit in **FRANKENSTEIN** and they stuck him in **NIGHT WORLD** and...

**JL** It bombed, didn't it?

**MB** Well, he played the owner of a night club, but it was a slight variation of his gangster character and the picture bombed, like **THE OLD DARK HOUSE**.

**JL** Where he didn't have a particularly large part, but it was an effective one.

**DS** Of the films covered in the book, which is your favorite Universal horror film?

**MB** I have a soft spot in my heart for, **THE BLACK CAT**. Now I know that

together for the first time, on fairly equal footing. It's an art director's film.

**JL** Ulmer worked mostly with very low budgets. This would probably be the highest budget he ever had?

**MB** I wouldn't be surprised, because after he made this film he went right to poverty row. I don't know if you should quote me on this, but I think he got in trouble with the head of the studio, Carl Laemmle, Jr. There might have been some hanky-panky going on. I think Lemmie swore that he'd never work in a good studio again, or something to that effect. As a result he was stuck in PRC for the rest of his life.

**DS** Where he made...

**MB** **STRANGE ILLUSIONS, DETOUR...**

**DS** He never worked for Universal again.

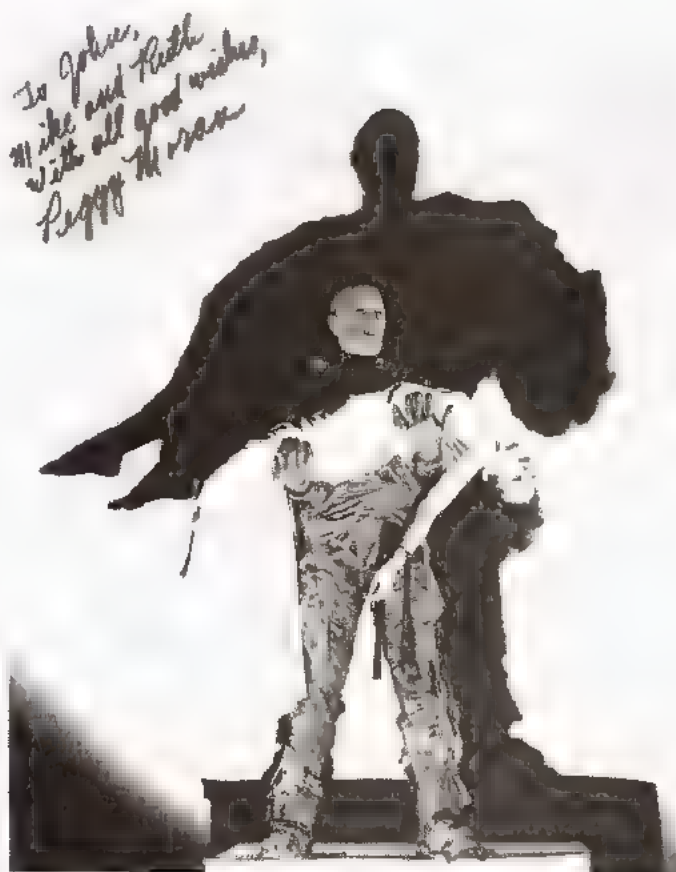
**MB** No.

**KS** Why did you decide to end the book in 1946? A number of people were surprised it didn't include 1948's **ABBOTT AND COSTELLO MEET FRANKENSTEIN**.

**MB** Well, 1946 was a natural cut-off point, because after that the studio merged with International Pictures and

became Universal International, and that's when the horror cycle officially ended, even though it picked up again with the Abbott and Costello horror spoofs.

**DS** Between '46, where your book ends, and '48 when **ABBOTT AND COSTELLO MEET FRANKENSTEIN** was made, were there any horror films made by Universal International? Or did they just phase them out?



*Peggy Moran couldn't recall all the movies she made, but she did remember to give Michael and John (and John's wife, Ruth) this autographed still from **THE MUMMY'S HAND**.*

**THE BRIDE OF FRANKENSTEIN** is probably a better movie, but I have a soft spot for **THE BLACK CAT** because it's always been a favorite since my childhood. First of all the art direction is great, the acting is great, everything about it is almost like a poetic nightmare. It was directed by Edgar Ulmer and it has a tremendous amount of style. It's a very continental horror film. The plot makes no sense, it's all style. Karloff and Lugosi were to-





*Colin Clive clutches Elsa Lanchester as he ponders the cruelties of fate in **THE BRIDE OF FRANKENSTEIN**. Four years earlier Clive was top-billed, not Karloff.*

**MB** They just phased them out. They released **DEAD OF NIGHT**, which was a British import. They had their mind on high-brow, upscale pictures and they lost money like crazy. The only movies that made money then were the Abbott and Costello pictures.

**JL** Well, people were looking for a laugh. The war was over, let's have a party.

**MB** Actually, after the war Hollywood films became very grim. That's when the whole film noir thing sort of started.

**JL** Really?

**DS** After the war.

**MB** Yeah. After the bomb, a new realism set in.

**DS** Why was the decision made to include the Basil Rathbone Sherlock Holmes films in your book?

**MB** That decision was hotly debated, even among ourselves. At first we confined our attention to maybe four or five of the horror titles...

**DS** For example?

**MB** **PEARL OF DEATH. SHER-**

**LOCK HOLMES AND THE SECRET WEAPON**, because Lionel Atwill played Moriarty in that **SCARLET CLAW. WOMAN IN GREEN**. And then we said, well, we might as well throw all of them in. Even though they are not technically horror films, Basil Rathbone's name is very much associated with the horror genre, much to his regret. Tom Weaver, who co-wrote the book with us, thought this was a lousy idea and said, "Well what is your basis for this decision?" And I said well, the Harry Lentz book on horror and science fiction film credits has all the Sherlock Holmes films, so therefore we'll go along with that!

**DS** Really, a precedent!

**MB** So he gritted his teeth and went along, even though I ended up doing most of the Sherlock Holmes films, much to my horror.

*(Laughter)*

**KS** Do you have a personal favorite of the Rathbone Sherlock Holmes?

**MB** It sort of fluctuates between *THE PEARL OF DEATH* and *SCARLET*

**CLAW.** I find *PEARL OF DEATH* extremely entertaining. I think it has a really tight script, a lot of atmospheric photography, and I thought it was a really well made film. The only problem with *SCARLET CLAW*, my only reservation about it is that when the murderer is revealed, it turns out to be a very minor character. It's almost cheating. It's the Mailman!

*(Laughter)*

**JL** Don't print that! Someone might not have seen it.

**DS** *PEARL OF DEATH* is my favorite. I think it has much more variety to it and it seems to be very fast moving.

**MB** Well, everyone always says the top two are *SCARLET CLAW* and *PEARL OF DEATH*, but there are some other really good ones. I like *SPIDER WOMAN* a lot, *SECRET WEAPON* is awfully good. It's a very entertaining series.

**JL** Of the two that were made by 20th Century Fox, which do you prefer?



*The Monster backed by a chorus for Andrew Lloyd Webber's ASPECTS OF FRANKENSTEIN? No, it's Karloff the Uncanny in THE BRIDE OF FRANKENSTEIN!*



**MB** It's almost neck and neck. My first impulse is that *THE ADVENTURES OF SHERLOCK HOLMES* is better than *THE HOUND OF THE BASKERVILLES*. But I think, with repeated viewings, *BASKERVILLES* stands up a little better.

**DS** In a book like this, there's bound to be a divergence of opinion among the authors on certain things.

**MB** Well, luckily most of us were of the same opinion on these pictures. I wish in retrospect that I had written the *DRACULA* chapter. I wish I had written *THE MURDERS IN THE RUE MORGUE* chapter, because Tom came down very severely on both films, much to the consternation of the Lugosi people. We got a lot of flack over that. When we first got going on this book, we were all at Tom's house and we just threw out titles, a whole list of 85 films that were under consideration. Who wants to do *DRACULA*? Who wants *MAD GHOUL*?

**KS** I was surprised reading the *DRACULA* chapter, because generally it is conceded that *DRACULA* is a very slow-moving and dated film, but I had never read a view of it as uncompromisingly harsh as this one. I'd never read one that came down on Edward Van Sloan as Van Helsing, that came down on Dwight Frye as Renfield.

**MB** Kevin, I quite agree. I think *DRACULA* is a film that has a very fragile power. If you watch it under ideal circumstances, it holds up. But even so, I think some of Tom's points are well taken. Van Sloan was not too good in that. Dwight Frye was hammy, and Lugosi was leering all over the place. In a sense that can be part of a film's charm. But if you try to assess performances, if you try to assess acting, you have to say that they weren't very good. Although some people find that kind of performance entertaining.

**KS** Would you say they weren't good compared to other performances of that period, or simply that their performances viewed today seem excessive?

**MB** You have to remember this was shortly after the dawn of sound film, so

sound-film acting hadn't really developed yet. They were still groping around.

**DS** To get back to Dwight Frye for a second, I found when reading the book that mention of gay behavior or characters perceived as being gay seemed derogatory. For example, Frye in *DRACULA* is described as "a bit of a queen". On the other hand, the filmmakers who were gay, for example James Whale, Ernest Thesinger, Charles Laughton...

**MB** John Colton who wrote the script of *THE INVISIBLE RAY*?

**DS** They are not identified as gay.

**MB** Who are the people we're talking about? James Whale, we didn't have a biography of him. Thesinger I'm not even sure was gay, I just remembered that quote in a biography of Somerset Maugham with Thesinger saying, "Why don't you write a part for me?" and Maugham says, "Well, I do, but Gladys Cooper always plays them."

*(Laughter)*

**MB** It struck me as being a story most horror fans probably don't know, because it was in a biography of Somerset Maugham. I don't think it was anti-gay necessarily. The comment about Dwight Frye being a bit of a queen, I freely admit it. But Tom gets into very combative moods. The things he said about Rondo Hatton were, quite frankly, horrible. As a matter of fact, the publisher edited some of those comments out, and Tom turned around and put them back in.

**JL** Universal certainly did take advantage of Rondo Hatton.

**MB** They probably thought he was just an interesting character. He was awfully effective in *PEARL OF DEATH*. He had no dialogue and all his scenes were shot in very subdued light. It was very effective.

**JL** Do you have a favorite actor in Universal Horrors?

**MB** Probably Karloff.

**JL** Karloff?

**MB** Yeah. And although he doesn't come up very often, Basil Rathbone. I like both of them tremendously. It's a bit awkward for me because most of Karloff's post-1939 performances for Universal were not all that good. He was turning in great performances at Columbia and RKO and Warner Brothers. At Universal he always became very cold, and it was a source of real frustration that he was my favorite horror actor and he was getting less than great reviews. A college professor told me, how dare you say that about Karloff in *THE CLIMAX*, he had a bad back at the time! *THE BODY SNATCHER* was made within a few weeks of *THE CLIMAX*, and he was absolutely superb.

**DS** One of his best performances.

**MB** Probably the best. And if you suggest this, that Karloff was slumming it at Universal, the Karloff people start coming down on you with hatchets.

**DS** It's been years since I've seen *THE CLIMAX*, but even in *HOUSE OF FRANKENSTEIN* there seems to be a level of detachment.

**MB** This is true of a lot of horror actors. They're always very good in the beginning of their careers. I think the same is true of Peter Cushing, who is an absolutely superb actor. He gave very good performances for Hammer in the late '50s, but even then, you began to see a growing detachment. He started going on automatic pilot. Rathbone sort of dried out in the course of the Holmes pictures. He was great in the early ones, and towards the end you could tell he was getting tired of the part.

**JL** And eager to wrap it up.

**MB** Yeah.

**JL** Universal did want to continue the series, didn't they, and Rathbone refused.

**MB** Actually, the new reign was just taking over. International was coming in so it's a safe bet the Holmes pictures would have been abandoned anyway.

**DS** Had they been money makers up to the final film?

**MB** Yes, I believe they were. The fact that they would churn out three a year, that's an indication to me that they were making money.

**DS** In writing your book, did you meet any of the actors who appeared in the films?

**MB** Our biggie was Vincent Price, who corresponded with us. We talked to a lot of them. Ingenues, like Peggy Moran, Aquanetta, Peter Coe -- well, he wasn't an ingenue.

**JL** Hillary Brooke?

**MB** We got in touch with her through the mail. She provided us with a few quotes. Next time I get to California, I'd like to look her up for a full scale interview. I think she'd be great.

**DS** So, basically it was correspondence?

**MB** No. Tom went to Peggy Moran's house. We've met Henry Koster, the director. It was very frustrating because he was such a nice man, but I never much liked his films. I can't think of one that I like, isn't that terrible?

**JL** But you like him!

**MB** Yeah!

**DS** What were some of Henry Koster's films?

**MB** None of the horror pictures. He was at Universal in the '30s, and he gave us a lot of anecdotes about Carl Laemmle. There's a director named Joe May, who gave us some great stories. We went there exclusively to interview Peggy Moran, who forgot everything she made.

*(Laughter)*

**MB** I'll never forget, Peggy Moran was always a beautiful, beautiful actress, and she started making films in the early '40s, so I had no idea what she would look

like now, no idea. So I walked up to her door and knocked and I knew that the next person I would see was Peggy Moran, and sure enough a little lady with silver hair came to the door. She was a little heavier, but that was Peggy Moran.

**DS** She was in **THE MUMMY'S HAND**. She didn't look like her re-touched photograph in **THE MUMMY'S TOMB**, sitting on the mantle?

**JL** She was sitting on the mantle?

**DS** Her photograph.

**JL** Oh.

**MB** She didn't even know about that until we told her. I've looked at the film recently, and I don't think that's even her. I think they just got some picture of some old crone and doctored it up a little.

*(Laughter)*

**DS** You and your brother are friends with Martin Kosleck. You were friends before this book came out?

**MB** Oh, yeah. Martin Kosleck happened to be listed in the Los Angeles phone directory. About 10 years ago my brother got in touch because we contemplated writing a career piece on him, which eventually got published in *Midnight Marquee*, Danny Svello's horror magazine. So we've known him for the last 10 years. We exchange Christmas cards. We're not running over for dinner weekly. We only met him two or three times, but we've talked on the phone. He's been a very

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great help.

**DS** He's in about three of the Universal films.

**MB** PURSUIT TO ALGIERS, FROZEN GHOST, THE MUMMY'S CURSE, SHE WOLF OF LONDON...

**DS** More than I realized.

**MB** HOUSE OF HORRORS...

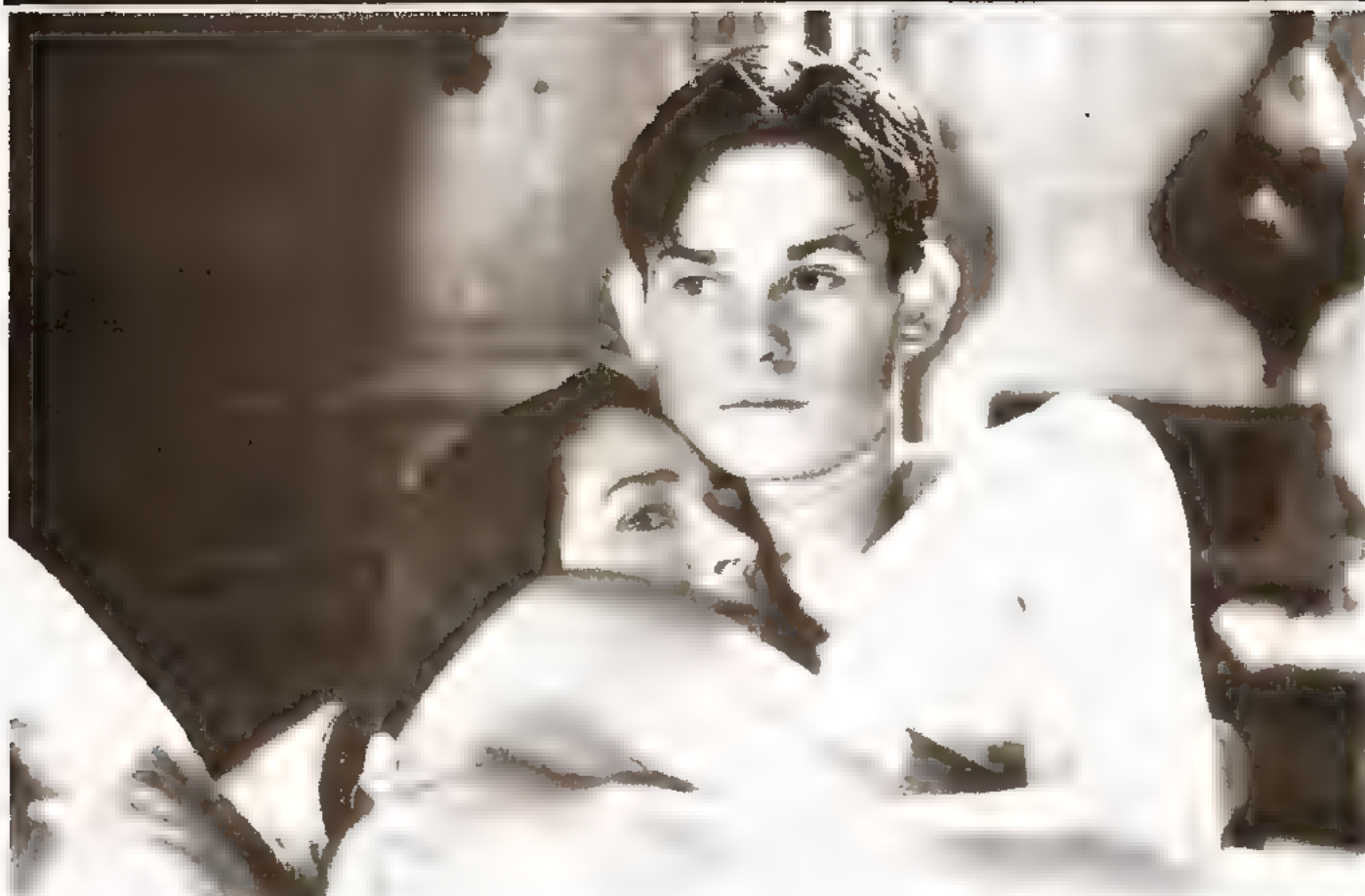
**DS** So it was basically near the end of the horror cycle that he started to make appearances.

**MB** He was great because he gave us a lot of juicy quotes. Chaney and Martin Kosleck appeared in THE FROZEN GHOST, which was one of the Inner Sanctum pictures, and the director played Kosleck up big. He got a lot of close ups and Chaney didn't like this at all. He regarded it as his series. Kosleck claims that when the reviews came out -- which were all scathing by the way -- but Kosleck claims he got better notices than Chaney, which

*Continued on page 48*



# PSYCHOBABBLE



*A boy's best friend is his mother, but not when Olivia Hussey's been cast in the part. Henry Thomas keeps a stiff upper in PSYCHO IV.*

Alfred Hitchcock did not make PSYCHO. Well, maybe he made a little of it, but he can't have made very much.

## REVIEW

not if you listen to the vast legion of revisionists claiming the landmark 1960 production for their own.

First and foremost among these psychos-come-lately is screenwriter and former OUTER LIMITS producer Joseph Stefano. Stefano claims he had a hand in PSYCHO'S casting (Martin Balsam and Simon Oakland), photog-

raphy (the opening pan across the Phoenix skyline and through the hotel window), and shock effects (the American filmgoer's first on-screen view of a toilet). Stefano claims Robert Bloch, author of the novel on which the film is based, wrote a script that was rejected by Hitchcock. Stefano claims Hitchcock asked him to remove only one word from the final script ("lurid"), but Stefano refused to do so. About the only thing Stefano gives Hitchcock credit for is shooting the infamous shower scene, and pictorial consultant Saul Bass took credit for that!

Now comes PSYCHO IV, third PSYCHO sequel (excluding 1987's abysmal

made-for-television BATES MOTEL), and the first to sport a script by the true father of PSYCHO, Joseph Stefano. Mr. Stefano would have done better to rest on his laurels - or, rather, the laurels of Hitchcock and Bloch. A better blueprint for trashing the entire PSYCHO mystique cannot possibly be imagined, at least not by Mr. Stefano, who would surely have provided it.

PSYCHO IV picks up several years after the multiple murders of the superior PSYCHO III (1986). Norman Bates (Anthony Perkins) is not only rehabilitated and out of the hospital; he's married to his therapist! Waiting for his better half (no, not Mother) to come

home, Norman tunes in to a radio talk show. The subject at hand: Boys Who Kill Their Mothers. From there, it's but a brief hop to The Heavly of Norman Bates and How He Got That Way. In other words, Flashback City.

There are a splattering of delights along the way. A murderous visit to the swamp behind the motel entertains, and Perkins, by now, is Norman Bates (although the role as written by Stefano lacks humor). Henry Thomas, doomed forever to be known as the boy from E.T., is very nearly Perkins' match as Young Norman. The third stellar performance in *PSYCHO IV* is turned in by Universal's Florida copy of the original Bates Motel and House; the fourth by Bernard Hermann's score for the original *PSYCHO*. The remaining flesh and blood actors (showing more flesh and less blood than usual) are serviceable, with one exception. Continuing Hollywood's tradition of casting the wrong actors in vital roles, *PSYCHO IV* marks the first live appearance of Norma Bates in the totally inappropriate person of Olivia Hussey.

It comes as *PSYCHO IV*'s greatest shock that Norma Bates is not only years younger than we imagined her, by her crackling, midwestern twang, to be; Norma Bates is British as well! Stefano tries to get around the age difference by having Norman claim he imagined his Mother, after he killed her, to be much older than she really was; unlike the bathroom tile in the Bates Motel, this explanation won't wash. Showtime had the great good sense to hire *PSYCHO* veteran Janet Leigh to host the sequel's premiere last October; they would have displayed the wisdom of Solomon if only they'd cast her as Norman's Mother. Can it be Olivia Hussey has so many fans that Showtime (or was it Stefano?) thought she'd prove a better draw than Leigh? Can it be he so misread fans of the original film that Stefano (or was it Showtime?) thought what we really longed to see was Norman happily settled down with his therapist, a baby (God help us!) on the way, and the Bates house almost completely destroyed by fire? If he did, there's some swamp-land, stocked with abandoned cars and

bodies, formerly in California but now a tourist trap in Florida, that I'd be happy to sell him.

- Drew Sullivan

## The House of Usher

The back cover of the video box should have warned me: "An erotic thriller, based on the classic tale by Edgar Allan Poe..." Somehow, the

### REVIEW

word "erotic" doesn't spring to mind *BURIED ALIVE* with Robert Vaughn and Donald Pleasence.

Still, the film is a step up from his previous effort. The set design, music, and photography are slickly professional, and the cast is quite good (at least until the last 15 minutes). At times it appears the film may even turn out to be decent! This illusion is dispelled, however, by such silly scenes as one in which the butler puts his wife's hand in a meat grinder!

Beautiful Romy Windsor (*HOWLING IV*) is in England with her fiancé, visiting his only surviving relatives. On the way to the House of Usher they have a car accident; the apparent spirits of two small children are responsible. The fiancé supposedly dies in the accident. Now Roderick Usher (Oliver Reed) wants Windsor for his bride! Roderick has a couple of loyal servants and a family doctor determined to keep Windsor around, even though the house is crumbling about their heads. Roderick also has a crippled brother locked away (Donald Pleasence, who is becoming the busiest, if not the choosiest, actor this side of Michael Caine). Pleasence wants the Usher line to end.

We, after 93 minutes, want the film to end! Like the house, the movie falls apart under the weight of its own ex-

cesses. The final scenes have Reed and Pleasence each trying to win the *Tod Slaughter Overacting Award*; the last few seconds are virtually indecipherable.

The cast deserves better (especially poor Mr. Windsor, who reminds one of a young Barbara Steele), and so do we. Rent it if there's nothing better available that day, at your local house of video.

- Kevin G. Shinnick

## DARK SHADOWS

*Continued from page 8*

David is visited by Sara, and she gives him a cryptic warning of Barnabas' future.

Professor Woodard confronts Dr. Hoffman and claims she has been protecting the vampire. To prove Woodard wrong, Barnabas endures a small amount of daylight. Unconvinced, the professor continues to build his case against Barnabas by breaking into Dr. Hoffman's lab and uncovering her research on Barnabas' vampirism. With this evidence he prepares to inform the authorities of the vampire's identity.

*TO BE CONTINUED...*







# RIPPING TALES

## *The Cinematic Casebook of Jack the Ripper*

by Kevin G. Shinnick

In Beeton's Christmas Annual of 1887 (price 1 shilling), the world was first introduced to Mr. Sherlock Holmes (*A Study in Scarlet*). Less than a year later, on Friday, August 31, 1888, the body of Polly Nichols was discovered, the first of five murders attributed to the horror of Whitechapel, Jack the Ripper! To many, the thought of foggy Victorian London conjures up visions of one or the other of these two legendary figures. Therefore, it is no surprise that writers, playwrights, and screenwriters have time and again paired these representatives of the light and dark forces of that long-ago era.

According to Donald Rumbelow's superlative book *Jack the Ripper: The Complete Casebook* (1988), Arthur Conan Doyle, upon reading one of the Ripper letters in Scotland Yard's Black Museum, offered his version of how Holmes would have solved the case. Sadly, Conan Doyle, in the person of Dr. John H. Watson, never wrote such an adventure, though others did. (In 1911, Dr. Joseph Bell, Doyle's model for Holmes, also claimed to have solved the crimes.)

A purported Watson manuscript is the inspiration for Michael Dibdin's *The Last Sherlock Holmes Story* (1978), in which we receive a rather novel (and controversial) variation of the Holmes/Ripper story. In John Gardner's *Revenge of Moriarity*, the Professor discovers the Ripper's identity and sets out to stop him for purely (crime) business reasons. The title characters of *The Adventures of Inspector Lestrade* (M.J.Trow) and *The Mycroft Memorandum* (Ray Walsh) also took a whack at Bloody Jack. There even exists a Polish magazine whose cover depicts the Great Detective in drag battling with the Ripper.

In 1988 at the Theatre Royal in Bath, England, Frances Matthews (known from Hammer's *REVENGE OF FRANKENSTEIN*, 1959) and Frank Windsor (who starred in the 1973 BBC series *JACK THE RIPPER*!) were Holmes and Watson in a play by Brian Clemens. The play *SHERLOCK HOLMES AND JACK THE RIPPER* was based on Stephen Knight's book *Jack the Ripper: The Final Solution*, which also served as the source for a 1980 Australian TV documentary. Clemens was the creator of television's *THE AVENGERS* and the cult vampire swashbuckler

*CAPTAIN KRONOS: VAMPIRE HUNTER*. Knight advanced the conspiracy theory that has recently grown in popularity.

The 1971 Italian/Spanish film *JACK EL DESTRIADOR DE LONDRES* (*JACK THE MANGLER OF LONDON*) had Holmes tracking down the Ripper after his 38th (!) killing. Disguising himself as a woman (after perhaps reading the Polish magazine?), Holmes discovers the Ripper to be a doctor. Even Daffy Duck and Porky Pig parodied the Holmes/Ripper adventure in *DEDUCE YOU SAY*, as the pair took on "the Shropshire Slasher".

*A STUDY IN TERROR* was written by Donald and Derek Ford and was produced by Herman Cohen in England. That the film is so fine a production is surprising when you realize Cohen is best known for *I WAS A TEENAGE FRANKENSTEIN*, *KONGA*, *CRAZE*, and *TROG*.

The film opens with a teaser: a young woman is stalked and murdered, the killer shown only from the waist down. An old woman discovers the body and cries murder. (The real first victim was not discovered for several hours, and then by men, who summoned police.)

A very effective title sequence follows, with swirling fog forming *A STUDY IN TERROR*, the words suddenly turning green. The musical score segues into a terribly inappropriate guitar and bongo beat, more suitable to the German Edgar Wallace films than to this Victorian thriller.

After the titles, we are at the Angel & Crown Bar. The patrons are whooping it up. (I don't think I've ever heard "Ta-Ra-Ra-Boom-De-Ay" done more annoyingly!) Max, the bar owner, watches customers drink and flirt. One girl picks a man's pocket, but he catches her; he and a friend turn her upside-down and his money falls from her cleavage (and a nice one it is, too!). Max tosses her out with a warning that if there is any stealing to be done, he'll do it.

The girl threatens to tell the coppers about "whut's goin' on upstairs". Max threatens to carve her if she talks. "Like poor Emma Smith, eh?" sneers the girl as she runs off. A man exits the pub as Max runs in to tell his assistant to watch the place, Max having business elsewhere. Moments later, in a particularly

effective scene, the girl is killed. She is grabbed and forced underwater in a horse trough; the camera cuts to her point of view, looking upward. His figure distorted by murky water, her killer stabs repeatedly downward as blood flows, filling the screen.


"Disgusting," snorts Watson (Donald Houston) reading the *London Times*. Holmes (John Neville) enters, looking for his tobacco; Mrs. Hudson (Barbara Leake) informs him that it's in the violin case. "A member of the medical profession caught red-handed?" teases Holmes, in reference to the *Times* article. Watson is indignant -- he would never associate his profession with such a maniac! Holmes deduces the victim to be a prostitute; Watson remarks that a similar murder took place three days before. Holmes is intrigued. The dialogue quickly establishes the comfort and rapport of a longstanding friendship and is a credit to parties before and behind the camera.

We go then to the streets. Annie Chapman is refused admittance to her rooms because she spent the rent money on a new bonnet. She stomps off and meets Cathy, an older "girl". (The Ripper has dried up trade so much, Cathy can't even earn her old man's beer money.) A shock cut shows a knife blade swing upward, then down into -- a side of beef! We are in a meat packing plant. Annie tries to drum up business; rebuffed, she offers to stay with one fellow for free, because she is feeling particularly lonely. When he still says no, she pouts a moment, smiles, and runs off after jokingly warning him not to let his knife slip.

She too falls to the killer's blade: a truly sad killing, because in the few minutes we have gotten to know her, we have taken to Annie. (Makers of slasher films would be wise to note that characterizing a victim makes her killing more senseless and affecting to an audience.) The moment becomes even more horrific as we see, from a distance, the killer continue to hack and disfigure the corpse (this is the most factually based of the killings so far).

The police, led by Inspector Lestrade (Frank Finlay), look over the crime scene and learn robbery was not the reason for murder, as Annie's purse was found near the body. Meanwhile, a parcel is

John Neville for Newpalm Productions and Mark Fennell Ltd with Dina and Alexander E. Bayolin and Martin Birrell



**FRANCIS MATTHEWS**  
as SHERLOCK HOLMES

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as DR. WATSON

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DIRECTED BY  
**JOHN DAVID**

DESIGNED BY ALAN MILLER-BUNFORD

*Sherlock Holmes tracked the Ripper to the Theatre Royal in Bath for a play by AVENGERS alumnus Brian Clemens.*

dropped off at 221B by an unseen woman. Inside are surgical instruments; missing is a post-mortem blade. Holmes deduces that the parcel came from a pawn shop, and also discovers the Osborne family crest. Once again, the scene is marvelously written and well played.

Holmes and Watson journey to the Osborne estate, where they meet His Grace, the Duke (Barry Jones, best known for playing the village elder in MGM's *BRIGADOON*, 1954). The Duke is a cold, insufferably rude aristocrat, who offhandedly identifies the case as belonging to his eldest son, now disowned. "Disowned?" asks Holmes; His Grace explains that his son Michael lowered himself to the trade of medicine! "Pompous ass," sneers an



offended Watson. Leaving, Holmes and Watson literally bump into the younger son Edward, Lord Carfax (John Fraser). Holmes drops the medical case, spilling its contents; Edward helps replace the surgical instruments in their proper slots. Edward has not heard from his elder brother since Michael left two years earlier to study at the Sorbonne. Michael disappeared from Paris and returned to England, his present whereabouts unknown.

Holmes and Watson venture to Whitechapel and find the pawnshop from which the case was sold. Since the case was delivered after the third killing, Holmes feels the mystery woman who sent it has knowledge of the Ripper's identity. The case, Holmes discovers, was sold by an Angela Osborne! Furthermore, when the shopkeeper sold the case later to an unknown man, the set was complete. Checking out the address Angela Osborne gave the shopkeeper, the pair discover the Montague Street Hospital run by Dr. Murray (Anthony Quayle). There they meet Lestrade, Murray, and Murray's slow-witted, silent assistant. The next day, Holmes sends Watson to create a disturbance at the hospital; Watson encounters an annoying beggar and Dr. Murray's niece, Miss Young (Judi Dench). Shortly after, Miss Young goes to a house, followed by the beggar (who is Holmes in disguise). At the house is Lord Carfax; he explains that, while he was looking for Michael, a stranger told him his brother had married a prostitute. The stranger threatened to tell the Duke unless paid for his silence. Lord Carfax paid the blackmailer three times. He refused a fourth time, but was told he would find Michael at Dr. Murray's. There, Lord Carfax met Miss Young, but Michael had vanished. Edward became a secret sponsor of the hospital, buying the house in order to remain nearby. The blackmailer, with his ill-gotten gains, went off and bought a pub: the Angel & Crown!

Holmes and Watson (in inappropriate top hat and tails, due to a puckish whim of Holmes to embarrass Watson) go to the pub, where they meet Max. Max tells them Angela "got her name and face from the angels, but her heart from the devil". When Watson ponders aloud how Michael could possibly marry such a creature, he is informed by Holmes that the most attractive woman he ever met was hanged for killing three small children for the insurance money. (A similar remark was made by Holmes in Billy Wilder's *THE PRIVATE LIFE OF SHERLOCK HOLMES*.)

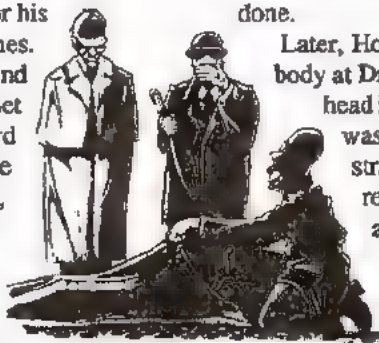
After leaving the pub, our heroes are set upon by some street toughs, who they dispatch in an exciting fight involving Holmes' skill with a sword cane.

A fourth girl, Elizabeth Stride, is killed moments after a bobby shoos away two clients. Her throat is slit. The next day, Dr. Murray, addressing a crowd, causes a near riot when he expresses his belief that Jack the Ripper will be the salvation of Whitechapel, due to the attention he has focused on the problems of the area (a not uncommon incident at the time, which finally resulted in mass resignations by government officials). Lestrade's men move in and save Dr. Murray.

The Prime Minister and Home Secretary meet, fearing the opposition parties will demand the resignation of the Commissioner of Police (which they did in fact do, after the murder of Mary Kelly became public). The PM has summoned Mycroft Holmes; the

Home Secretary hopes Mycroft will not bring his offensive brother. Robert Morley surely is the definitive Mycroft in both look and demeanor. To the Home Secretary: "I knew your predecessor, sir. No doubt I shall soon be making the acquaintance of your successor, unless the police do a good deal better than they are doing at the moment." "I have every confidence in the police," fumes the Home Secretary. Mycroft coolly replies: "That must be, sir, why there is none left in the House of Commons!" Morley, a welcome addition to many a British film, is one of those rare performers who can deliver a withering witticism without losing audience sympathy (the actor also starred in a bio-pic as Oscar Wilde).

Mycroft knows why he was summoned and has already notified his brother to expect him at Baker Street, where he interrupts Sherlock's target practice (after he has shot one of Watson's vases). The brothers engage in a game of intellectual one-up-manship. Sherlock refuses to become a political pawn (a theme that resonates strongly throughout the later Holmes/Ripper film *MURDER BY DECREE*, especially in the final scene between Sherlock and the Prime Minister). Lestrade arrives with the infamous "Dear Boss" letter from the Ripper. Over Mycroft's protests, Sherlock wants the letter published; if not, Lestrade must put every available man in Whitechapel, for more murder will be done.



Later, Holmes, Watson, and Lestrade view Liz Stride's body at Dr. Murray's. "Be careful," warns Murray, "the head is almost severed." (Again accurate.) A woman was spotted at the scene of the crime, claims Lestrade. "Correction, Lestrade," says Holmes, "he reported seeing a woman's shape." (Again, it was a prevalent theory that the Ripper was a woman or a man dressed as one). Murray agrees with the Great Detective that the Ripper may be a doctor or, like Michael Osborne, a medical student. According to Holmes, the letter sent

to him was written by an educated individual trying to disguise the fact, pointing again to Michael Osborne. Dr. Murray seems to know Michael had nothing to do with the killings, but refuses to reveal why.

At home, Sherlock fiddles while Mycroft burns. Our heroes take off for Whitechapel again as thick fog descends on London. A beautiful and buxom redhead, after admitting an unseen "client" to her rooms, strips and rolls seductively around upon her bed; she is murdered. Holmes, hearing her screams, sends Watson to fetch the police and cordon off the area, then gives chase. Again, the trail leads to Dr. Murray's. Lord Carfax is there; he tells Holmes that no one has passed by. Dr. Murray is asleep in the back room. Holmes awakens the doctor, finding a bloody scalpel nearby. Under questioning, Murray tells all he knows of Michael. Max and Angela tried to force Michael to blackmail his father; when he refused, he was brutally beaten. During the fight, Angela had acid tossed in her face, after which she fled with Max into the night. Murray's half-witted helper is Michael; he couldn't possibly be the Ripper. In his present condition, no one would recognize Michael, and Dr. Murray wished to spare the Osborne family further tragedy.

Holmes finds a visibly shaken Lestrade leaving the room of the

latest victim (obviously Mary Kelly, the only victim killed indoors). Leaving Lestrade, the Baker Street comrades confront Max in his pub, forcing him to lead them upstairs. There, in the shadows, sits Angela Osborne (Adrienne Corri), a woman anxious to hide her disfigurement from prying eyes. It was she who sent Holmes the surgical case and withheld the scalpel in order to intrigue him. She then reveals her horribly scarred face to Holmes and Watson (an excellent make-up by Tom Smith, recalling that of Claude Rains 1943's PHANTOM OF THE OPERA); it would be impossible for her to be the Ripper as her face would surely draw notice. It is apparent, too, that Max and Angela are very much in love. Angela also reveals that, while Dr. Murray thought Michael a saint, she knew him to be a sadistic monster. It was he who planned to blackmail his brother. It was he who hurled acid in her face, after forcing her back on the streets to support him! That is why Max assaulted him.

Holmes and Watson bring Michael to his father's house. The Duke rebuffs them, but informed of Michael's sorry state, he tearfully instructs Edward to put his brother in his old room. As Edward leaves to do so, Holmes remarks that they owe Michael's safe return to friends at the Angel & Crown.

That night, an intruder with a Gladstone bag slips into Angela's bedroom. He is about to stab her with a bayonet when he's stopped by Holmes. (WARNING: Skip the following paragraphs if you do not wish to learn the ending of the film!)

"Good evening, Lord Carfax," says Holmes. A magnificently staged fight follows, with Lord Carfax howling like an animal (a terrifying sound) and setting the room ablaze. Angela and Max try to escape, but perish as the stairs collapse. Holmes tosses the insane lord onto a burning four-poster; it engulfs him in flames. A dissolve, and we find Holmes and Watson discussing Sherlock's remarkable (and unexplained) escape. "You know my methods, Watson," Holmes smiles. "I'm well known to be indestructible." (A bit of a cheat, but we can live with it.) Edward's medical knowledge gave Holmes his first clue: he put all the spilled instruments in their proper slots without hesitation. The Ripper's letter said he enjoyed his "work", making Holmes suspect the killer was a man of means; otherwise he might have written his "hobby". In researching the Carfax family, Holmes also discovered that insanity ran through at least four generations. Edward (a subtle reference to Eddie, Duke of Clarence?) hoped, through a process of elimination, to find the woman of the streets who dared bring shame on his family name. Holmes decides to keep the Ripper's



*Sherlock fiddles while Mycroft burns! John Neville and Robert Morley portray the remarkable Holmes boys in A STUDY IN TERROR.*

identity a secret; the Osbornes have suffered enough. "Lestrade has his three buckets of ash, but we will keep the name." A new package arrives and Holmes and Watson are about to begin a new adventure as the final credits roll on this wonderful movie.

Interestingly enough, in the 1966 novelization of A STUDY IN TERROR by Ellery Queen, Holmes keeps the Ripper's identity a secret even from Watson. Reading Watson's old papers, Queen deduces that the Ripper is someone quite different from the killer in the film! The 1967 printing of the novel was renamed *Sherlock Holmes vs Jack the Ripper*. The story recently became available again in the Ripper collection *Red Jack* (1988).

John Neville was superb as Holmes. Neville had been approached a year earlier to star in the musical BAKER STREET, but turned it down (the part went to Fritz Weaver). Theatrical producer James Nederlander was so impressed by Neville's work in A STUDY IN TERROR that he starred the actor in the successful revival of William Gillette's play SHERLOCK HOLMES some 10 years later. Neville is known to TV audiences for his work as Dr. John Thorndyke in the Thames TV series THE RIVALS OF SHERLOCK HOLMES (1975), and recently starred in the title role of Terry Gilliam's THE ADVENTURES OF BARON MUNCHHAUSEN. Neville is a dedicated performer who imbued his Holmes with several layers of personality, a feat more admirable when you realize that he was simultaneously starring in VOLPONE on stage and flying back and forth from the film shoot to the theatre!

Adrian Conan Doyle praised Donald Houston's portrayal of

*Continued on page 48*





*Gerard Christopher as Superboy*

THE ADVENTURES OF SUPERBOY, the hit half-hour action/adventure series starring Gerard Christopher as the legendary super hero, is back for its third season. The series, which is filmed at Universal Studios Florida in Orlando, will feature a change in venue as Clark Kent/Superboy leaves Shuster University to begin a work/study program in Capitol City at a unique branch of the Department of the Interior: The Bureau for Extranormal Matters.

Two new regulars join Gerard Christopher and Stacy Haiduk (Lana Lang) at the Bureau, the last recourse for reports of strange phenomena that have gone unexplained by all other government agencies. Peter J. Fernandez is Matt Ritter, the Bureau's chief field officer. In his attempts to modernize Clark's image, Matt begins to suspect the student's true identity. Fernandez' credits include extensive theatrical experience and featured roles in THE COTTON CLUB and the ABC soap opera ONE LIFE TO LIVE.

Robert Levine is C. Dennis Jackson, a career bureaucrat who runs the Bureau and doesn't believe in the "extranormal". As a result, Jackson is often annoyed at the two interns who keep opening cases that

he would rather close. Levine's film credits include TOOTSIE, ALL THAT JAZZ, CROSSING DELANCEY, and ARTHUR II. He's also appeared on LA LAW and KNOTS LANDING.

The legendary comic book character -- 41 years old this year -- has been interpreted in various art forms over the years. One of the most popular was created by brothers Max and Dave Fleischer, who penned the original SUPERMAN cartoons from the 30s and 40s.

THE ADVENTURES OF SUPERBOY's Supervising Producer Julia Pistor, along with Director of Photography John Huneck hope to have the Fleischers' stylish vision of the sole survivor of the planet Krypton pervade the television series. From the "retro deco" look of the set and clothes of the cast to Superboy's daunting super strength, the creative team will reveal a slightly moodier, more human image of the superhero.

"The Fleischer cartoons were very sophisticated and way ahead of their time for that period," comments Ms. Pistor. "We're using these film noir cartoons as a creative springboard for Season Three of THE ADVENTURES OF SUPERBOY. This season we will see Superboy as a mass of energy. A powerful pure ray of All-American goodness. To photograph this power and energy we must be able to see him work and provide a background of texture, muted color and shadow so our hero may shine all the brighter. To give our hero a larger-than-life aura, we will use low camera angles to accomplish that film noir technique. When Superboy uses

his super powers, you will see him struggle and strain to accomplish the feat. It won't be so easy. All this will create a moodier look with more texture."

Most of the sets will be styled in a "retro deco" style. The design and look of the set is the creation of Director of Photography John Huneck. The set for the Bureau for Extranormal Matters, where much of this season's action takes place, is complete with socialist-realism murals with a Norman Rockwell feel. The production team has termed the look "federalist deco", and it is intended to be reminiscent of every official government building of that period.

Costume Designer Susan Grossman elaborates on this style with a dramatic retro look of the 30s and 40s with touches that update the look for the 90s. "We've researched what people were wearing during that period and we use authentic ties and suspenders, triple pleated pants, lots of cuffs and other little touches," comments Ms. Grossman.

In the story line, Clark Kent/Superboy is seen struggling to find out more about himself. He sets out to do this, in part, by accepting a student internship at the Bureau for Extranormal Matters. The Bureau is the last recourse for reports of strange phenomena that have gone unexplained by all other government agencies. Because Superboy is the ultimate unexplained phenomenon, Clark believes that the Bureau is just the place to help him find out more about himself.

For the first time, Clark/Superboy will be troubled by emotions, inner



conflicts, and some uncertainties. One of these emotions will be his feelings toward Lana Lang, who he truly loves.

According to Supervising Producer Julia Pistor, "Clark loves Lana; he just faints when she comes in the room. He loves her but can't get her to pay attention to him because she loves Superboy. He (Clark) can't let her know he's Superboy because that would endanger her -- it's a terribly painful triangle that will continue to sizzle this season."



Gerard Christopher as Clark Kent

## CLARK KENT CONFESSES

**CLARK KENT TELLS LOIS LANE  
HE IS SUPERMAN IN ACTION #662  
HOW COULD ANYONE EVER  
HAVE DOUBTED HIM?**

Clark Kent reveals his long-hidden secret identity to his fiancée, Lois Lane, in the

**"Is he (Clark Kent) being fair to Miss Lane? If he is to be perfectly honest with his intended, shouldn't he tell her that the man on whose arm she'll march up the aisle is the same man who in an earlier, more vigorous time could have sped her around the world on his shoulder? Yes, he should. In doing so, Mr. Kent can demonstrate to Miss Lane that he is a man of honor as well as a Man of Steel."**

### *New York Times* Editorial

pages of *Action* #662, on sale in mid-January.

"They said he wouldn't do it, but we always knew that he had to," said editor Michael Carlin. "They said we'd never have Superman tell his secret to

and *Action* comics published since the couple became engaged (in *Superman* #50), he's tried to find a quiet moment with Lois in which he could tell her. But Metropolis is a tough town, and every time Clark started to talk to her, there would be an emergency that would pull Superman away.

How does Lois react? In *Superman* #53, she admits that she's surprised, but not completely. Lois isn't the *Daily Planet's* star reporter without good reason.

"It's not that I'm shocked," she says. "Actually I'm kind of relieved. It explains away a lot of your erratic behavior." On the other hand, by marrying not only the world's most famous superhero but also its most famous alien, she has a whole new roster of things to worry about.

**CENTRAL  
CITY  
FLASHER  
SEE PAGE 10**

anyone. But he has to tell Lois. How can you say a hero stands for Truth, Justice, and the American Way if he's lying to his fiancée?"

Maybe his editor knew Clark would tell Lois about his secret life, but the *Daily Planet* columnist was having difficulty accomplishing it. In every issue of *Superman*, *The Adventures of Superman*,

**BOY WONDER  
LOSES SHORTS  
SEE PAGE 26**





## BETTER HOLMES

Continued from page 20

Conan Doyle kept his master criminal offstage for much of "The Final Problem" and all of *The Valley of Fear*. Granada manages to pad the Professor's scant screen time by using him cleverly in THE RED-HEADED LEAGUE, and adding the Mona Lisa forgery sequence to THE FINAL PROBLEM (which has Moriarty selling a phony Mona to an American millionaire named Morgan).

David Burke plays Dr. John Watson for the last time in this episode, and he is staunch and true as always. Watson's helplessness in the face of Moriarty's plot to kill the Great Detective is quite touching, and Burke delivers the film's final lines with great feeling and simplicity.

Jeremy Brett is again a Holmes for the Ages.

"All that I have to say has already crossed your mind," says Professor Moriarty to Sherlock Holmes in an unprecedented visit to 221B Baker Street.

"Then possibly my answer has already crossed yours," replies Mr. Holmes.

Never was there a greater confrontation than that between the World's First Consulting Detective and the Napoleon of Crime, and this is the supreme telling of the tale. No Sherlock Holmes fan can afford to be without it.

**Next:**

**Col. Sebastian Moran takes up residence on Baker Street in THE EMPTY HOUSE.**

## THE FLASH

Continued from page 10

A scientist cop in a street cop family, with an older brother cut from the John Wayne mold, Barry takes a little prodding before deciding to place his newfound powers in the balance against evil. But when he makes up his mind, the bad guys see red.

Barry's personal motivations of duty and revenge are a durable duo for this genre, and ultimately stir him to action.

Central City is besieged by a motorcycle gang led by a cop turned bad (Michael Nadir). Finding his evil lair is as much a job for forensic science as for the Flash, and Barry's real-life competence threatens to earn him the respect of family and co-workers without the help of the red ghost.

It's often hard to keep supervillains from being overmatched by superheroes, but a leveling out is provided by Barry's body's incomplete adaptation to its accelerated state. (You can be sure he'll falter at just the wrong moment.) That's when Barry has to find his real strength, courage, and self-awareness, and that's what really separates the good guys from the bad guys.

- Ernest D. Lilley

## SHERLOCK HOLMES AND THE LEADING LADY...

is the first of THE GOLDEN YEARS OF SHERLOCK HOLMES series to be completed. Christopher Lee and Patrick Macnee star as Homes and Watson. Morgan Fairchild is the lady in question.

## CHARLIE CHAN

...and Moto, too!

CHAN IS BACK AND MOTO'S WITH 'EM! CHARLIE CHAN, THE WORLD'S GREATEST CHINESE DETECTIVE, AND MR. MOTO, THE WORLD'S GREATEST JAPANESE SPY, ARE GEARING UP FOR REVIVAL IN TWO SEPARATE PROJECTS.

Producers Gene Kirkwood and John Hyde are currently developing THE ADVENTURES OF CHARLIE CHAN for Warner Brothers. Chan first made his humble presence felt in Earl Derr Biggers' 1925 novel, *The House Without A Key*, then went on to star in five additional books and 44 feature films. Thus far, the character has always been played by Caucasian actors (including Peter Ustinov in CHARLIE CHAN AND THE CURSE OF THE DRAGON QUEEN, a disastrous 1981 sendup), but Kirkwood claims the new film will have an actor "of Chinese ancestry" in the lead. Playwright David Mamet is set to write and direct the new Chan, which will have a period 30s setting and will not be a comedy.

Mr. Moto, who outwitted everyone in sight in six novels by Pulitzer Prize-winning novelist John P. Marquand and in eight films starring Hungarian actor Peter Lorre, will be given a contemporary setting by producer Stuart Birnbaum. The character's last appearance, 1965's THE RETURN OF MR. MOTO, also strove to update the polite master spy by having Henry Silva play him as an Oriental James Bond. The film was not a success.

# HOUNDED BY HOLMES

Continued from page 17

a Baskerville desk.) Holmes identifies Selden as Mrs. Barryman's brother and finds a clue pointing to Stapleton as a Baskerville in sheep's clothing, but he does not tell Sir Henry to walk home across the moor after dining with his neighbors. Happily, Sir Henry does so anyway, and the hound is set loose.

The climactic sequence of the 1939 HOUND is justly celebrated, and fully lives up to its reputation more than 50 years after it was filmed. The camera follows three separate actions on the moor as they rapidly come together: Sir Henry walking home, the hound tracking him down, and Holmes and Watson speeding to his rescue. The baronet gradually becomes aware of the beast on his trail. He runs for his life and, with progressively faster crosscutting, we watch the hound cover the same ground Sir Henry has just traversed. The first shot to include both Sir Henry and the hound is, of course, tremendously exciting, but perhaps more subtly

thrilling is the previous shot of Sir Henry, in which the panting of the unseen hound is heard as it draws ever closer to its victim.

Pascal concludes the film with a few final inventions of his own. Stapleton, who has seen Holmes and Watson dispatch the hound, tracks Holmes as the detective follows the trail left by man's best friend. He traps Holmes in an underground vault recently tenanted by the Hell Hound; next he races to Baskerville Hall, where Watson has taken the injured Sir Henry. Stapleton sends Watson off via a bogus message from Holmes, and is about to poison Sir Henry when Holmes arrives in the nick of time (again). The villain escapes onto the moor, there to either sink in the morass or be caught by some previously unmentioned policemen in the area. It remains only for Dr. Mortimer to praise the skills of England's greatest detective and for Holmes to give his famous code-breaking exit line ("Oh, Watson, the needle!") before there is a surge of music and the closing titles.

For all the eliminations and changes made in the story, 20th Century Fox still contrived to produce the most faithful version of THE HOUND OF THE BASKERVILLES ever filmed. If it is not

always faithful to the letter of Conan Doyle's novel, its spirit is forever willing and true. Writing in the *New York Times*, critic Frank Nugent felt "the film succeeds rather well in reproducing Sir Arthur's macabre detective story," and the Fox film was such a hit that almost two decades would pass before another company attempted a HOUND. (This after the previous quarter century had conjured up no less than five incarnations of the spectral beast.) Before the next howl was heard, though, there were two tangent trails for Sherlock Holmes to follow.

Next:  
MURDER AT THE  
BASKERVILLES, THE  
SCARLET CLAW, and  
Peter Cushing as  
Hammer's  
Sherlock Holmes.

## CLASSIFIED

### WANT ADS DEAD OR ALIVE

Deadline: Mar. 17, 1991 for Vol. 1, Iss. 2 (Apr./Jun, 1991) Basic Rate: \$2.00 per line, 3-line min LINE LENGTH NEEDED

Headline: First line only -- underline word(s) of your choice (to be printed in boldface caps).

Payment: Check or money order, payable to R.H. Enterprises, must accompany ad.

Mail to: Scarlet Street, P.O. Box 604, Glen Rock, New Jersey 07452.

**Wanted:** information on film actor Laird Cregar. Write Kevin G. Shinnick, 484 Curry Ave., Englewood, NJ 07631.

**Seeking** Hitchcock rarities, THRILLER, NEW AVENGERS. SASE for trade/sale list of 200+ rare features, TV & telefeatures. Mathews, 165 Behnke Ave., Paramus, NJ 07652

**Wanted:** BRIDES OF DRACULA production information, stills, pressbook, etc. Write Richard Valley, P.O. Box 604, Glen Rock, NJ 07452.

**Wanted:** information on The Phantom of the Opera (all versions). Write Kevin G. Shinnick, 484 Curry Ave., Englewood, NJ 07631.

*In Brixton Road, this morning, a plain gold wedding ring found in the roadway between the White Hart Tavern and Holland Grove. Apply Dr. Watson, 221B, Baker Street between eight and nine this evening.*

### Writers Wanted !!!

For further information, contact  
Richard Valley  
c/o Scarlet Street  
P.O. Box 604  
Glen Rock, New Jersey 07452



## UNIVERSAL HORRORS

*Continued from page 37*

wasn't hard to do at the time. Chaney harbored a grudge and when they made the next picture, *THE MUMMY'S CURSE*, there was a scene where the Mummy had to stalk Martin Kosleck and Chaney really went at him.

**DS** So Kosleck would know the answer to the famous question of whether or not Chaney was under the make-up and bandages as the Mummy.

**MB** Oh, he was! I think probably less so in *THE MUMMY'S CURSE*. We watched *THE MUMMY'S GHOST* a few weeks ago.

**JL** That was definitely Chaney.

**DS** In the close ups, certainly.

**MB** The scene where he was coming down that mining shaft or whatever...I don't think that was him.

**JL** You don't?

**MB** I would say it was him 90% of the time. The fact that they used a stand in now and again was so grossly exaggerated over the years.

**KS** It had gotten to the point where it was actually being said that Chaney was not in the film at all, it was simply a double playing the part and Chaney was listed in the credits.

**MB** That's crazy.

**JL** You've written a book that is a very good book and is obviously getting some play. It's well researched and detailed. Are you going to do another one?

**JB** Well, Michael and I aren't, but Tom is working on a book called *Poverty Row Horrors* in which he covers Monogram, PRC, Republic.

**KS** Wasn't there a book like that? *Forgotten Horrors*?

**MB** That was independent horror films of the 30s.

**JB** Those are really forgotten horrors. Most of them I never heard of.

**MB** Tom is concentrating on two or three studios.

**JB** He's concentrating on Lugosi's Monogram films and...

**MB** All those Monogram horror films!

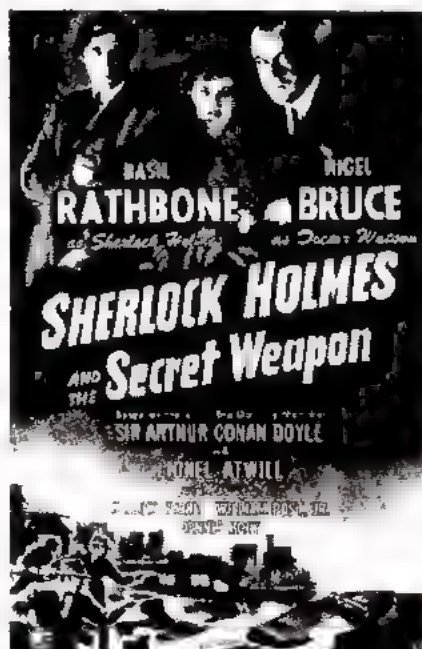
**JL** But you're not involved.

**MB** We'll probably get listed as production assistants or something. Tom can do all the writing. We do all the sitting back.

**JL** I think that pretty much covers everything. Thank you.

**MB** I never heard of this newsletter, don't you publish it?

*(Great laughter and applause)*



*Moriarty made the first of two Universal appearances in SHERLOCK HOLMES AND THE SECRET WEAPON.*

## HAMMER MUSIC

*Continued from page 5*

In any event, early next year we'll be planning our major recording projects for 1991/2 and hopefully we'll be able to include Hammer II. Once we make any firm plans, I will be in touch. Thank you again for writing.

Yours sincerely,  
David Stoner

*Here's your chance, fans. If you hold a Hammer film dear to your unstaked heart, drop Silva Screen a line at the address below. What do you want to hear? THE REPTILE? THE GORGON? THE PLAGUE OF THE ZOMBIES? Let's see if we can dig up the BRIDES OF DRACULA! We'll have more on MUSIC FROM THE HAMMER FILMS next issue!*

Silva Screen Records Ltd.  
Silva House  
261 Royal College Street  
London NW1 9LU

## RIPPING TALES

*Continued from page 42*

Watson, feeling it was closer in intent to his father's character than previous portrayals.

Unfortunately, the country was undergoing Batmania at the time of the film's release, and the ad campaign reflected this. Holmes was also called the first super secret agent (obviously trying to cash in on the James Bond craze as well). Thus, the film failed to find its audience and probably disappointed the pow, zowie, crash crowd that did go to see it. *A STUDY IN TERROR* is a delight for fans of Sherlock Holmes -- or of Saucy Jack!

Next:  
**THE LODGER**  
stalks  
**HANGOVER SQUARE.**  
Don't miss it!

# DARTING SHOT



Maxims are the condensed good sense of nations.

J. MACKINTOSH

In issues to come, this column will comprise a compendium of maxims, quotations, and comments on subjects that are covered in the body of the magazine. Please send us any of your favorites (properly credited) to be shared with other readers as they relate to future issues. Forthwith, some thoughts on (among others) crime, London, vice, and the worst of human nature.

It's a wicked world, and when a clever man turns his brains to crime, it is the worst of all.

A. CONAN DOYLE  
*Adventure of the Speckled Band*

I maintain that things do not happen in other places as they happen here....Sudden deaths upon the moor or the highway are frequent, deaths with apparently insufficient cause.

O.K. PARR  
*Through a Dartmoor Window*

The City is of night; perchance of death,  
But certainly of night.

J. THOMSON

Cities are the abyss of the human species.

J.J. ROSSBAU  
*Emile*

There exists among the intolerably degraded the perverse and powerful desire to force into the arena of the actual those fantastic crimes of which they have been accused, achieving their vengeance and their own destruction through making the nightmare real.

J. BALDWIN  
*Notes of a Native Son*

He left a name, at which the world grew pale,  
To point a moral, or adorn a tale.

JOHNSON

Murder most foul, as in the best it is,  
But this most foul, strange, and unnatural.

W. SHAKESPEARE  
*Hamlet I,v*

Murderers, in general, are people who are consistent, people who are obsessed with one idea and nothing else.

U. BETTI  
*Struggle Till Dawn*

Human blood is heavy; the man that has shed it cannot run away.

AFRICAN PROVERB

There is a capacity of virtue in us, and there is a capacity of vice to make your blood creep.

R.W. EMERSON  
*Journals*

It hath often been said that it is not death but dying that is terrible.

H. FIELDING  
*Amelia*

The secret of happiness is to face the fact that the world is horrible, horrible, horrible.

B. RUSSELL

I've had hell inside of me, and I can spot it in others.

E. O'NEILL  
*The Iceman Cometh*

Hell is a city much like London --  
A populous and smoky city.

P.B. SHELLEY  
*Peter Bell the Third*

London, that great cesspool into which all the loungers of the Empire are irresistibly drained.

A. CONAN DOYLE  
*A Study in Scarlet*

The policeman's lot is not a happy one.

W.S. GILBERT  
*Pirates of Penzance*

Justice is lame as well as blind among us.

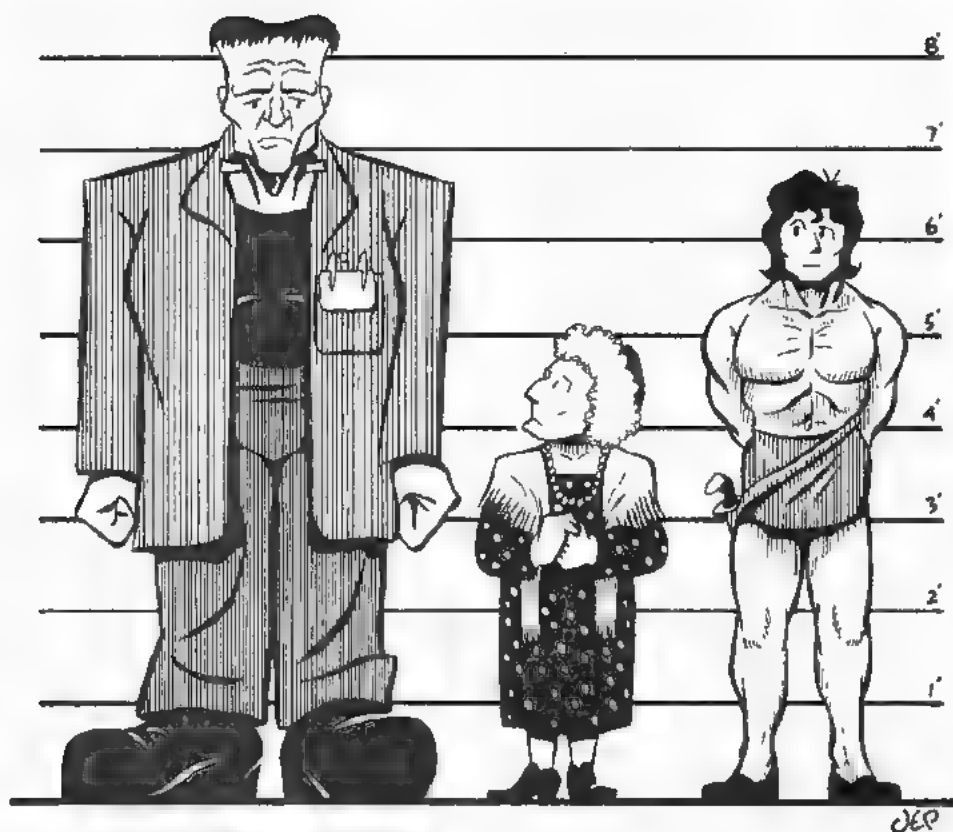
OTWAY

The true work, it is always done from within. The little grey cells -- remember always the little grey cells, *mon ami*.

A. CHRISTIE  
*Murder on the Links*

Quotations compiled by Sally Jane Gellert





## Next Issue's Line-Up

**Farewell, My Lovely; Dark Shadows; Stage Fright; Strangers on a Train; The Golden Years of Sherlock Holmes; The Lodger; Chinatown; The Two Jakes; Maniac Mansion; Batman II; and Horrors of the Black Museum!**

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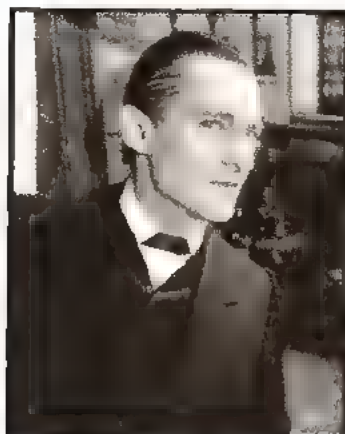
COPPER BEECHES .....#3112  
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Glines, coproducer of the Tony Award winning *TORCH SONG TRILOGY*, and I spent half a year updating it to his specifications, only to be told that it was better the way it was in the first place—and that, due to budget constraints, he didn't produce period farces.

And then I shot myself dead.

No, no—that's not right. (Seemed like a good idea, though.) No, then it was time to form our Sherlock Holmes society.

### A Study in Scarlet

From our years of working together in the "theatah", Jessie (now Jessie Lilley) was used to my sudden brainstorms, and was more than ready to become the president of a society that didn't exist.

Jessie: "I called MPI and asked to speak with the president of the company, and of course I got the run-around: 'Who are you? What do you want?' I said, 'My name is Jessie Lilley. I'm the president of the society Holmes on Film, and I want to talk to your president about your series of videotapes of the Granada Sherlock Holmes shows. Well, I sat on hold for a while, and ultimately a gentleman named Jaffer Ali took the call. I said, 'I want to talk to you about the Sherlock Holmes tapes. They're incomplete.' He said, 'What's missing?' Now, Rich had already given me a list of specific scenes that were gone. I rattled them off. I said, 'Well, in *THE GREEK INTERPRETER*, Holmes and Watson visit Mycroft Holmes at the Diogenes Club. In the original, there's a shot of them walking down the hall and through a room full of club members. That's missing. In *THE FINAL PROBLEM*, there's a scene of Professor Moriarty racing up the stairs to catch a train. That's missing. In *THE RED-HEADED LEAGUE*..."

It worked like a charm. MPI recalled the edited tapes, remastered the entire series, and sent us a complimentary gift set by way of thank you. And that was the end of it—or so we thought.

Eight months later, I was working on a history of *The Hound of the Baskervilles* (in hopes of placing it in *Filmfax*) and *The Mystery Newsletter*, neglected in light of the larger project, was a thing of the past. Then came a phone call:

Jessie: Hi, Rich? Are you sitting down? I just got a call from a representative of MPI Home Video.

Richard: Yes?

Jessie: They want to know if we'd be interested in running an ad for the Sherlock Holmes videos in our newsletter. If the ad sells anything, we'll get a percentage of the profits. What do you think?

Richard: Jess...

Jessie: Yes?

Richard: Jess, we no longer have a newsletter.

Jessie: Details, details...

Richard: Even when we had a newsletter, we didn't have very much of a newsletter.

Jessie: Yes, I know. Do you think we should do it?

Richard: Do what? Accept advertising to place in a nonexistent newsletter?

Jessie: Yes.

Richard: Why not?

That was the plan: to reactivate *The Mystery Newsletter*, run the first part of my *Hound of the Baskervilles* piece (bye, bye, *Filmfax*), some letters, a review of the Granada series, one or two other articles of little consequence, and the MPI advertisement, and sit back while the nickels rolled in.

And then we got carried away.

### Fast Workers

We needed photos: That was Jessie's job. We needed articles: That was mine. We needed to improve the layout: That was up to both of us.

It's not easy to get production pictures from major (or even minor) film companies when, more often than not, the representatives of such companies greet your request with a request of their own: "Please send us a copy of your publication." At least, it's not easy when you don't yet have a publication. Nevertheless, Jessie managed to get us a few stills from movies and television shows then before the public: *THE FLASH*, *FRANKENSTEIN UNBOUND*, the Perry Mason movies, and *THE RETURN OF SHERLOCK HOLMES*.

Jessie: "The very first company I called was Viacom. I was looking for Perry Mason pictures, and I spoke with a man named Bill Barron, who then handled publicity for them. He was very nice. He asked for a copy of the magazine, and I said, 'Well, we're just starting. I haven't got anything to send you yet,

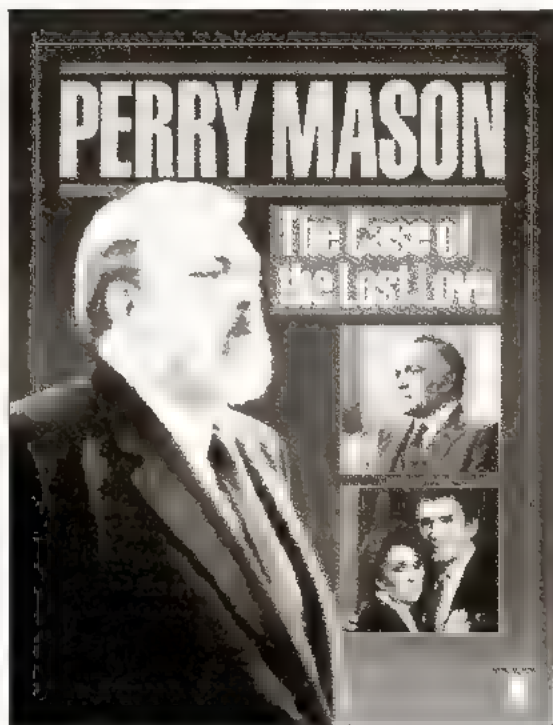
but I will send it to you as soon as it's printed.' And Bill, bless him, said, 'Okay!'—and sent us a package, not only on Mason, but on *FATHER DOWLING* as well. Bill also arranged one of our earliest interviews, with Barbara Hale, which ran in our first anniversary issue. That did a lot to give us some credibility in the industry."

Our first *Scarlet Street* interview turned out to be with two-thirds of a writing team whose book, *Universal Horrors* (McFarland & Co., 1990), had caught my interest some months before the magazine was born. John and Michael Brunas, who, with Tom Weaver, had produced an entertaining, enlightening, and somewhat controversial history of the horror movies made by Universal between 1931 and 1946, lived mere minutes from Jessie, and only a few miles from the diner to which our merry band had been traipsing every Thursday night for several years.

It was on one of those Thursdays, in July 1990, that the brothers Brunas entered the picture.

### Friendly Fire

"The damn book is schizophrenic. I'll be reading something that's balanced and incisive, and the next thing I







*Scarlet Street* is a favorite battleground for Universal and Hammer horror fans. Above we find Boris Karloff in Universal's *SON OF FRANKENSTEIN* (1939), plus *THE CREATURE FROM THE BLACK LAGOON* (1954)...

know there's some ridiculous comment that could only have come from a grade-A nut."

That was my initial reaction to *Universal Horrors*, which I had brought with me to the diner that dark and stormy night. (Well, it was dark, and it could have been stormy. Anyway, it was night.) Tom grabbed the book and, leafing through it, said, "Two of the writers live over in Palisades Park. If the book bothers you so much, why don't you call and tell them?"

Egged on by Tom to voice my complaints over certain passages of *Universal Horrors*, I immediately rose to the challenge: I had Jessie do it. (My rising consisted of standing to let her out of the booth.) Off she went to the phone

booth in the foyer, and back went the rest of us to dinner. Minutes later, Jessie rushed back to the table:

"Get out to the foyer! I've got Michael Brunas on the phone!"

Let me admit that I was reluctant to do so. (I don't particularly relish talking to people I know on the phone, much less total strangers, much less total strangers whom I've been admonished to admonish.) Luckily, Michael was every bit as reluctant to talk to me, or Jessie, or any other fanatic, as I was to talk to him:

"The phone rang about eight or nine o'clock, and it was some girl named Jessie who I'd never heard of in my life, saying that she liked my book and that she was with

... while below we discover Oliver Reed in Hammer's *CURSE OF THE WEREWOLF* (1961) side by side with Peter Cushing and friend in *FRANKENSTEIN CREATED WOMAN* (1967).



# Scarlet Street Hits the Road

Wasn't it the late, great Margaret Dumont who said (to the late, great Groucho Marx) that we must have regard for certain conventions? (It was, in 1939's *AT THE CIRCUS*.) Well, *Scarlet Street: The Magazine of Mystery and Horror* certainly has regard, and we make attending conventions (and partying enthusiastically) a regular part of our activities. Here are a few shots from some of our favorite gatherings.

**STARTING AT THE TOP:** *Scarlet Street* attends one of the popular Fanex Conventions in Towson, Maryland. Standing: Buddy Scalera, Tom Amorosi (his head, anyway), and Richard Valley. Seated: Jill Clarvit, Jessie Lilley, and Elinor Bernstein. Superman's girlfriend, Noel Neill, arrives at the *Famous Monsters of Filmland* Convention in Arlington, Virginia (mere minutes from Washington, D. C.), where guest of honor Forrest J Ackerman (who dubbed Jessie Wonder Woman) had much to say about the legendary *FM*—and fulsome words of praise for I'll o' *Scarlet Street*. Noel attended at the express invitation of *Scarlet Street* (Jack Larson had to bow out at the last minute), and the gang shared a delightful evening with the former *Daily Planet* reporter. At a Chiller Con in Hackensack, New Jersey, Buddy Scalera keeps abreast of the latest in horror with bosom companion Monique Gabrielle. *Universal Horrors* author Michael Brunas and *Scarlet Street* publisher Jessie Lilley exchange a few pleasantries with Curt Siodmak, the man who gave the world *Donovan's Brain* and *THE WOLF MAN* (1941). Conrad Brooks (one of the stars of Ed Wood's 1959 classic *PLAN NINE FROM OUTER SPACE*) and Robert Clarke (1959's *HIDEOUS SUN DEMON* himself) surround Jessie Lilley at yet another Fanex Convention. (*Scarlet Street* won the 1992 Best Semi-Pro Magazine Award at Fanex, one of the happiest rungs in our rapid rise up the ladder.)



Photos by Ernest D. Lilley and Buddy Scalera







CLOCKWISE FROM TOP LEFT: Attending a Chiller Con, at which he serves as Official Master of Ceremonies, *Scarlet Street* fave and friend Zacherley sneaks a peek at his favorite mag. Kevin Shinnick shares a cup of Yorga with horror star (and *Scarlet Street* interviewee) Robert Quarry. Jessie Lilley takes up where that master of fowl play, *The Penguin*, left off, and steals a ride in the original Batmobile. Another *Scarlet Street* interviewee, Ray Harryhausen, engages Jessie in—what else?—an animated conversation.

her friends, who also had read the book—although, with the exception of Richard, I suspect none of them did. Supposedly, one or more of her friends didn't like some of the things written in *Universal Horrors*, and I was invited to come to the diner to converse with these strange people. I couldn't make it, so Jessie put Richard on the phone."

Feeling uncomfortable and not a little bit foolish, I did my best to tell Michael that, while I *did* indeed like his book, I found some of it surprisingly offensive. I was not so ill-at-ease, however, that I failed to sense a strange pattern to our conversation:

*Richard:* Well, to begin with, there was that section of the DRACULA chapter . . .

*Michael:* Oh, Tom Weaver wrote that.

*Richard:* Then there was that line about Bela Lugosi in MURDERS IN THE RUE MORGUE . . .

*Michael:* That was Tom Weaver.

*Richard:* And THE MUMMY'S GHOST . . .

*Michael:* Tom Weaver.

Growing weary of the beat, beat, beat of the "Tom, Tom"—although I hasten to add that Tom Weaver, a wickedly talented writer, has become a good friend and one of *Scarlet Street*'s biggest boosters—I drew the conversation to a close by suggesting that Michael might want to join us at the diner some future Thursday, after the gang had returned from our shared summer vacation. The author was reticent.

Michael: "We sort of left it up in the air whether we'd get together in a couple of months, and I put the phone down hoping beyond hope that I would never hear from these people again—but, unfortunately, in the early fall the phone rang, and lo and behold it was Jessie and her friends!"

XVIII SCARLET STREET

Michael bravely agreed to meet us, but not without a personal bodyguard. His brother, John Brunas, takes up the story:

"Our mother suggested that perhaps I should go along with Michael. She said, 'You don't know these people from Adam! They could be murderers! They could be anything!' So I decided it would be best for me to tag along, and after I got there I realized they weren't as dangerous as we thought they might be—not that they were a hundred percent normal!"

Which is probably why we all became friends.

### Shock Treatment

From the start, the brothers Brunas proved to be a tremendous help getting the project on its feet. They had an astonishing collection of movie stills and press books, and were more than merely knowledgeable about their favorite subject: horror movies. (John is the only man I know who can rattle off the exact dates on which the Universal classics made their debuts on television's SHOCK THEATER.) Attending conventions, watching every fright flick from 'A' to 'Z' (roughly 1948's ABBOTT AND COSTELLO MEET FRANKENSTEIN to 1945's ZOMBIES ON BROADWAY), John and Michael had "seen it all".

Still, what happened after they had completed their interview came as a bit of a surprise to them.

John: "I kept hearing the word 'newsletter'; I thought it was something that was going to be distributed among a group of friends every week. I had no idea at the beginning that it was going to be published and sold as a real, honest-to-goodness magazine. When I found out, I said to Michael, 'This interview we gave is going to be read by thousands of people! Why did we use words like crap and baloney?'"

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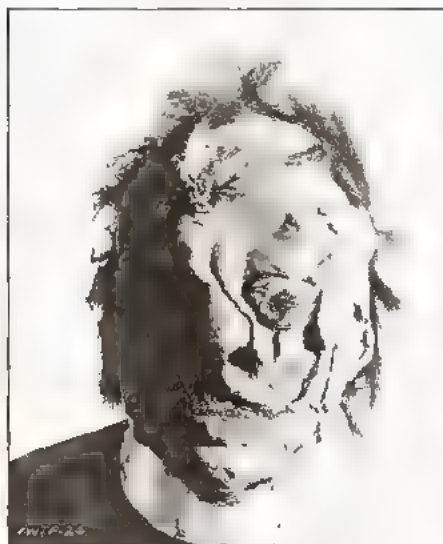
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Or, as Lugosi put it in *THE BLACK CAT*: "Superstition, perhaps. Ba-looooooooow-ney, perhaps not."

### The Name of the Game

It's understandable that John Brunas kept hearing the word "newsletter"; in its early weeks, *Scarlet Street* had no other name. It wasn't until we'd passed the 30-page mark and were well on our way to magazine status that I realized we no longer had something that could realistically be called *The Mystery Newsletter*. We needed a new name and I set about thinking of one.

It wasn't easy. A mag's moniker must give readers a hint of what to expect inside its pages, its focus, its themes, its tone—and I had decided early on to add horror to the newsletter's mixture of mystery and detection. (Those childhood years reading *Famous Monsters of Filmland*, *Castle of Frankenstein*, and *Fantastic Monsters* have a way of catching up with you.) It was also important that the new publication embrace Sherlock Holmes—first, because Holmes belonged in the pages of our nameless offspring, and second, because the whole thing was the result of accepting advertising for those troublesome Holmes videos.

So! A new name! I began by writing down words associated with the Great Detective in the original stories, the pastiches, and the movies: adventures, case-book, scandal, study, scarlet, claw, ritual, death, deerstalker, kill, London, Baker Street, fear, terror, blaze, ripper, creeper, Scotland Yard, memoirs . . .

I read up on *The Illustrated Police News* and other scandal sheets, Victorian versions of our modern supermarket tabloids. I considered their coverage of such shocking crimes as the Jack the Ripper case. (At this point, Kevin Shinnick had hopped aboard bearing a piece on the 1965 Holmes/Ripper film, *A STUDY IN TERROR*.)

I decided on *Scandal Sheet*—or, if not *Scandal Sheet*, something that had the proper tone of sensationalism. (An old-fashioned, Gothic sensationalism, not the exploding heads, "slice 'n' dice the rutting teenagers" sort of sensationalism prevalent in such blood-specked mags as *Fangoria* and *Gorezone*.)

I played around with the Holmesian words and phrases that I'd listed and, after first substituting the word "scarlet" for "scandal"—creating, however temporarily, *Scarlet Sheet*, which seemed unsanitary—discov-

ered that, by combining "scarlet" with the "street" of Baker Street, I had not only a title that spoke of the gaslit London of Sherlock Holmes and Jack the Ripper, but one that was the actual title of a film noir classic of 1945: *SCARLET STREET*, starring Joan Bennett, Edward G. Robinson, and Dan Duryea.

It sounded so deliciously bloody.

The name opened up countless advertising possibilities and, best of all, made it easy to establish an identity—as anyone who has found our convention table by way of our distinctive *Scarlet Street* lamppost will acknowledge.

It also doomed the staff to wearing red—lots of red.

### Artists and Models

Naturally, we had to take steps to assure that, in future, we'd be wearing red without being in the red. Two requirements of every good horror and mystery magazine are artwork and advertising, the former to produce an attractive layout (the better to aid sales) and the latter to produce an attractive bank account (the better to stay in business). We found the attractive artwork via the talented John Payne and his equally talented (and attractive) wife, Mary.

John: "Kevin Shinnick stopped by one evening with one of his annoying girlfriends, and he started telling me about Richard and Jessie and how they were embarking upon this venture, doing a Sherlock Holmes magazine unlike anything ever done before. Kevin said he was helping and writing, and that a mutual friend, Sean Farrell, was also involved—and I looked him meaningfully in the eyes and said, 'And you didn't suggest me for the art?' And so he did. I drew a logo and it was used for one issue—and then it was tossed callously aside!"

John went on to provide *Scarlet Street* with many stunning and amusing drawings for our pages, all the while making SNOW WHITE's Grumpy look like Happy by comparison.

The advertising (of which there was next to naught in our first issue) came via the talents of Jill Clarvit, who joined the staff with the second issue and is more than a little responsible for keeping us financially on course.

Jill: "I knew that in order for any publication to succeed, it needed advertisers. Since that was my background, I wanted to help my friends out."

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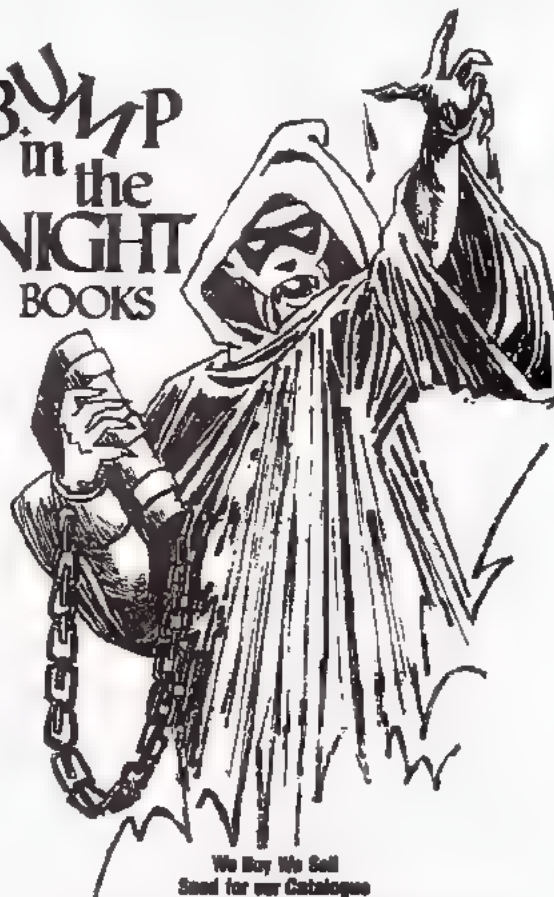
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The money Jill brought in for subsequent issues helped get the *Street* on its feet, but that was a little way down the line. There was still that first issue to get out.

### The List of Adrian Messenger

At first, it was only Jessie and I putting the magazine together, but as the days rolled by and we seemed no nearer to completion, I realized that we needed to add a few names to our masthead.

Happily, one of the jobs taken by us former toilers in the theater had been that of copy editor—so that position was filled by Sally Jane Gellert.

Tom Amorosi was next to join the staff, helping out in so many areas that he has now become *Scarlet Street's* managing editor. From the start, Tom's attitude has been a positive and productive one. He's also known by conventioners as "the polite one".

Other names that graced our first issue: John J. Mathews (who, under his secret identity, the News Hound, wrote and writes our column of coming attractions), Ernest Lilley, and Drew Sullivan.

Drew: "From the start, they've used me whenever they want something a little bitchy and irreverent. I'm sort of like the evil twins that Bette Davis and Olivia de Havilland used to play. I even dress the same—but only on weekends."

### The Paper Chase

Having created a magazine, staffed it, and christened it, we now had to find the means to bring it to life. To this

end, we needed, not the electric fireworks of a Frankenstein, but a printer—a common, ordinary printer.

Madame Publisher nearly went nuts trying to find one.

Jessie: "We wanted to photocopy it at first; I was going to do it in my office at work. The photocopier could handle the big pages, but it couldn't maintain quality, so we had to give up on that idea. Next, I got hold of a friend of someone in my office, who worked for photocopy people who had huge machines that were supposed to be able to make great, quality copies. Well, it took him forever to copy the thing, and when he finally came back with the pages they were a mess! Meanwhile, we had the cover being printed by Sir Speedy over in Hackensack. I went there to ask Bob Ryan about its progress—and also to give him the inside pages and ask him to quote us on them, because it was obvious that we'd have to have someone redo them. Well, he looked at the photocopies and said, 'God, this is awful!' I said, 'What'll it cost to print it?' He said, 'About 2000 bucks'—and I started to cry. We'd worked so hard, and we just didn't have the money. He looked at me and stammered, 'Well, I might be able to do it for \$1500'—and I sat down on the floor and cried even harder! I wasn't doing it for effect; I just couldn't take it anymore. Bob sat down next to me and said, 'Hey, maybe \$1200.' He pretty much gave us our first issue; without Bob, we'd probably never have gotten the magazine off the ground."

At last we had our first issue of *Scarlet Street: The Magazine of Mystery and Horror* (to give it its full title), but we'd spent so much of our practically nonexistent bud-



get that we didn't have any cash left over to have the pages collated and stapled. Hot off the presses, *Scarlet Street* consisted of 6000 sheets of paper, four magazine pages to a sheet, in no particular order whatsoever.

The writing was not only (at long last) on the page, it was also on the wall: We would have to put the magazine together ourselves.

### I Am a Fugitive from a Chain Gang

There was no getting away from it. On a wintry night in January 1991, there gathered at the Valley house in Glen Rock, New Jersey, a gang consisting of staff members, friends of staff members, relatives of staff members, and staff-members-to-be, including Jessie; Tom; John and Michael Brunas; John's wife, Ruth; and Kevin Shinnick. The 6000 sheets of paper were divided into 12 separate piles and lined up along the bar in the genuine 1950s pinewood-panelled playroom in the basement. Staple guns were loaded and aimed. And the assembly line set to work.

Tom: "It was fun. It was an adventure, really; I think we all felt that we were embarking on something new and exciting."

Personally, I felt like I was on line with Lucy and Ethel, wrapping candies on an endless treadmill. But the end result was worth it. *Scarlet Street* was born!

### Pocketful of Miracles

What you're holding in your claws, with the exception of the outer cover and this wrap-around stroll down Memory Lane (and the word "reprint" on the original masthead), is an exact reproduction of *Scarlet Street* #1. We've corrected nothing—including a notorious misspelling of a certain master detective's last name!

Readers accustomed to *Scarlet Street*'s present, much-praised quality will no doubt find the premiere issue a crude affair indeed. Comparatively, it is. But it's also our first-born, and we take a great deal of pride in having beaten what seemed at times to be insurmountable odds in order to produce it.

Besides, from the very beginning, *Scarlet Street* struck the right note with readers. Much to our astonishment, the damn thing sold! The original 500 copies of *Scarlet Street* #1, all 52 pages per issue, all \$3.50 worth, disappeared in a flash. Within months, avid collectors were desperately seeking,

not Susan, but a copy of our first issue. In less than three years, magazine maven Steve Dolnick had sold a pristine copy of *Scarlet Street* #1 for an incredible \$175. *Scarlet Street* #2 jumped to \$75 on the open market, sold at that price, and was quickly reprinted. Then the same thing happened with *Scarlet Street* #3. Our few remaining copies of *Scarlet Streets* #4 and #5 (for which there are no reprint plans) currently sell at conventions for \$50 each.

Frankly, it caught most of us off guard.

Sally Jane Gellert: "It was wonderful! It was amazing that we had created this magazine out of thin air!"

Jill Clarvit: "It scared me to death!"

John Brunas: "At first I wasn't sure if it would get off the ground, and when it did I was really surprised at the result. Now, 13 or 14 issues later, I can't believe it's the same magazine. It's matured so rapidly. I think it has a long, long life ahead of it."

Tom Amorosi: "I felt ecstatic; I couldn't believe that we had done it. Having almost no one on staff who had a background in publishing, but just a lot of creative and talented people—it was amazing!"

Elinor Bernstein: "When I saw what everyone had done, I was really excited and wanted to be part of it. It makes me proud, now, to have my name on the masthead."

Mary Payne: "I couldn't believe that a bunch of people who seemed as disorganized as we did could put together a magazine that looked so good."

Drew Sullivan: "It was a thrill. It's fabulous seeing your name in print and knowing that people across the country—across the world, really—are going to read your work. It does a hell of a lot for your self-esteem; it's like, one minute you don't quite exist and the next minute—you do!"

Kevin Shinnick: "I was in shock that we'd done it. I thought it was beautiful and I couldn't believe that we actually had created it. And I also couldn't believe how much ink kept coming off on our hands!"

Well, better than blood, I always say. Nobody ever got the hot seat for offing an ink well.

I hope you enjoy *Scarlet Street* #1: *The Reprint*. As Tom pointed out, it was certainly an adventure putting it together, and it's resulted in a lot of further adventures—one for each issue, as a matter of fact. Best of all, the adventures continue . . .



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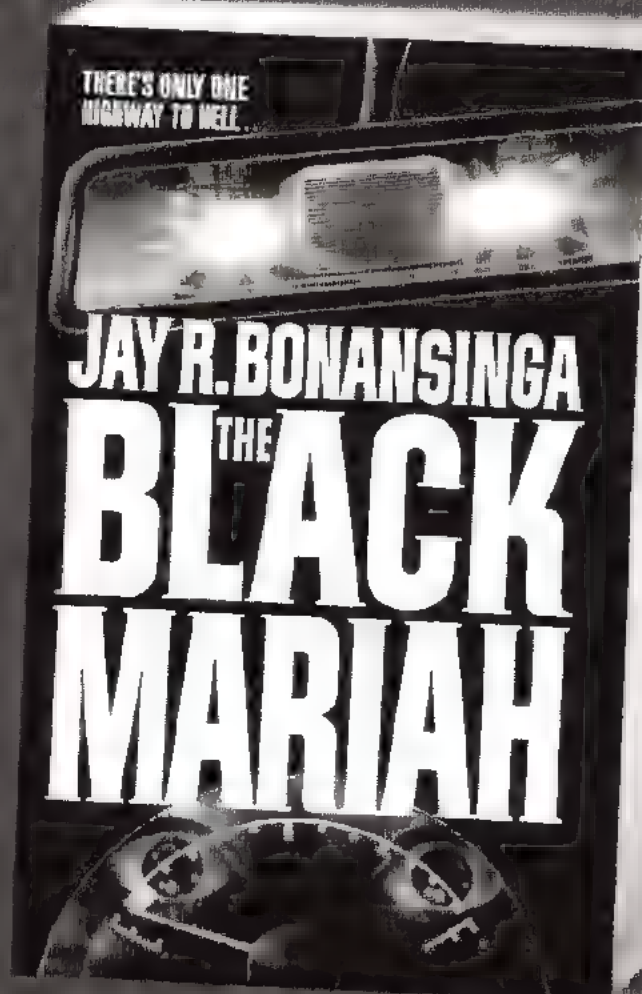
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